

This book is presented with love
and respect to Dr. T. M. Munshi
President Bharatīya Vidyābhāṣa
by Sris B. Mahimān Advocate
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chan M.A. Headmaster Govt High School
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“ Pārokhapriyāh Iva hi Devāḥ Pratyakṣadṛśah ”

Indiganavale Narāyaṇa Aiyengār (Āthreya) Smarak Samithi

B. Mahimān

Da

ESSAYS
OF
INDO-ĀRYAN MYTHOLOGY.

ESSAYS

ON

INDO-ÂRYAN MYTHOLOGY

BY

NÂRÂYAN AIYANGÂR,

An Extra Assistant Commissioner, in the State of Mysor

“Parokshapriyâh iva hi Devâh pratyakshadvishah”.

100 103 178.

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"We are all fallible, and we are fallible either in our facts, or in the deductions which we draw from them. If therefore any of my learned critics will tell me which of my facts are wrong, or which of my conclusions faulty, let me assure them, that I shall always count those among my best friends who will not mind the trouble of supplying me with new facts, or of pointing out where facts have been wrongly stated by me, or who will correct any arguments that may seem to them to offend against the sacred laws of logic."—

Max Müller.

(Theosophy or Psychological Religion, p. 513)

PREFACE.

MUCH of what is usually stated in a preface will be found mentioned in the Introduction.

THE printing of the work with the Introduction, but without Index, was completed in July last, and thereupon the book was registered under Act XXVI of 1867. For one reason or other, chiefly the difficulties met with by the printers owing to the prevalence of Plague in Bangalore, the printing of the Index was delayed till now.

My attention was drawn in the early part of September last to the Right Hon. Professor Max Müller's latest work, Contributions to the Science of Mythology, a copy of which was obtained from a well known Firm of Booksellers in Madras in the early part of this month on the receipt of their supply from England. I owe much to his earlier publications, and if I had read this new work from his pen entirely devoted to the Science of Mythology, I should have been able to refer more largely to his views. Among other books of reference, Dr. Muir's Sanskrit Texts with translation, Mr. Griffith's translation of the Rig Veda, Dr. Haug's translation of the Aitareya Brâhmana and Pandit Târânâtha Tarka-Vâkaspati's Sanskrit dictionary, which quotes many Purânic and Vedic stories, have been very useful to me.

BANGALORE,
22nd December 1898. } NARAYAN AIYANGAR.

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अ	...	a	उ	...	d
आ	...	â	ड	...	dh
इ	...	i	ण	...	n
ई	...	f	त	...	t
उ	...	u	थ	...	th
ऊ	...	û	द	...	d
ऋ	...	ri	ध	...	dh
ए	...	o	न	...	n
ऐ	...	ai	प	...	p
ओ	...	o	फ	...	ph
औ	...	au	ब	...	b
क	...	k	भ	...	bh
ख	...	kh	म	...	m
ग	...	g	य	...	y
घ	...	gh	र	...	r
ङ	...	ñ	ल	...	l
च	...	ç	व	...	v
छ	...	çh	श	...	s
ज	...	j	ष	...	sh
झ	...	jh	स	...	s
ञ	...	ñ	ह	...	h
ट	...	t	ळ	...	l
ठ	...	th	॥ (visarga)	...	h

ABBREVIATIONS.

R. V.—Rig Veda.

Ai. Br. }
 Ait. Br. } —Aitareya Brâhmana.

Taitt. Sam.—Taittiriya Samhitâ.

„ Br.— „ Brâhmana.

„ Âr.— „ Âranyaka.

„ Up.— „ Upanishad.

Satap. Br.—Satapatha Brâhmana.

Br. Up.
 Br. Âr. Up. }
 Brih. Âr. Up. } —Brihadarânyaka Upanishad.

Khând. Up.—Khândogya Upanishad.

Mund. Up.—Mundaka Upanishad.

Svet. Up.—Svetâsvatara Upanishad.

Râm.—Râmâyana.

Mahâ Bhârt.—Mahâbhârata.

Bhâg. Purana.—Bhâgavata Purâna.

INTRODUCTION.

Srīvatsa appears and is received with due respect by Ātreya and Bharadvāja.

SRĪVATSA.—Ātreya! I have heard about your work from this your bosom friend Bharadvāja. Concern is, I learn, felt that, being unknown beyond a small circle of friends and sympathisers, you have no patron among the great men known to the literary world to take you by the hand and introduce you to it. I think you may introduce yourself with such information as would give an idea of what you are and how you came to entertain the theories which to many are likely to strike as being very strange.

ĀTREYA.—I am but an amateur, a strange one, as Bharadvāja has often whispered to me; and I do not know how far my performance would be liked by experts and critics.

SRĪVATSA.—An amateur will be allowed at least this merit—that he has an intense love for his subject. His happy world must be wholly himself and his work.

ĀTREYA.—Then, in addition to a few lines about young days which in nine cases out of ten will have a halo of poetry in all homesteads and which nobody who is allowed to speak of self can refrain from touching upon, I shall say only so much about myself as would show my incompetency to do full justice to the vast subject of Indo-Āryan mythology.

I.

Salutation to the Lovely Boy Vishnu-Vāmana, Who by his three strides pervaded the whole universe, and Who is the Infinite Spiritual World in the heart of man!

I was born in August 1846 in a small town south-west of Mysore. I belong to a Srīvaiṣṇava family of the Gotra of Atri, with the Krishna-Yajur Veda as its Sāklā and Āpastamba as its Sūtrakāra. My father was the Manager

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of a branch office of the British Commissariat Department and was highly esteemed for his goodness and respectability. He married my mother on the death of his first wife, who bore him three sons and two daughters some of whose children are older than myself, for I delayed coming into the world, having been preceded by four uterine sisters. This has given me the proud rank of being older than my age, by being uncle to older nephews and nieces and grand-uncle to their children. My mother, extremely orthodox and religious and gifted with a strong retentive memory, had, in addition to learning numerous vernacular songs of Purāṇic stories from her infancy, begun, some years before my birth, a session of hearing the popular Purāṇas read out in Sanskrit and interpreted in the vernacular, so that when I came to be in embryo I was in a mother who had imbibed much Purāṇic lore. But a great danger threatened me, for she was attacked by cholera, and although she revived, the dire disease had reduced her to such a poor condition that the female gossips who gathered round her convalescent bed decided that her case that time was one not of being with child but of a tendency to obesity which Devī Mārīkā did well to remove. If, as the Hindu idea is, a soul when in the womb is in a conscious state, even knowing all about its previous transmigrations, I must have mentally laughed at the decision arrived at by the dames, when really I had the prospect of being born and brought up in a good family. My mother's faith, combined with her Purāṇic knowledge, made her verily liken my birth to that of king Parīkshit to destroy whom in Uttara's womb Aśvatthāmā discharged the apāṇḍavāstra but whom Kṛishna protected. To her mind, Kṛishna had taken me out during her illness and placed me in again when the danger was past; for had she not heard of the transfer of Balarāma in embryo from Devakī to Rohiṇī for the sake of protection from cruel Kamsa?

She was allowed to give any name she liked to her first son and she named me Nārāyaṇa after her own father whose

only issue she was. If there was a custom in vogue to name one after the star of his nativity, I should have been named Kârtika or Kârtikeya, after that beautiful asterism, the Krittikâs or the Pleiades.

Coming to an age which I can recollect; into my young mind my mother poured all her Parânic lore. The time for imparting it was mostly the time when mother and children sat round the mill stone and ground jointly all sorts of corns and pulses during a week or so previous to Krishna's Jayanti for making all sorts of victuals to be offered to that Beloved Child. Every time the mother-narrator took breath the young ones were bound to say 'ay' to indicate they had heard her attentively; so that there was the triple harmony of her voice, the chorus of ays and the mill-sound, which latter was no doubt the most delicious music to my young ear as I had a personal interest in it; for, as my birthday was only one day before the Jayanti, my feast was made to merge in Krishna's: I was simply to wait for a day with the usual fasting till the time of worship and then eat for days afterwards the good things, so many as in no mortal's birthday-feast are prepared.

Along with Parânic lore, my mother had told me all about her belief regarding my Parikshit-like birth, the vision of light she once had in which she saw the lion-face of the Narasihma incarnation of Vishnu, and the visions of God which the priest of the family was stated to have had. So, I took it into my head to think that God Krishna, who as a boy had freely played with the Gopa boys, should appear to me (for was I not a boy?) and make me learned at once by impressing His conclusion on my mouth as Vishnu did to Queen Sânti's young son Dhruva who, thus impressed, began to pour forth most profoundly learned praises of Vishnu and got a world for himself in the North Pole Star. But let my young self do whatever I may—close my eyes well in a lonely room (just to coax the Boy-God not to feel shy) and put out

my tongue ever so long—nothing was impressed upon it. This showed that I was not fit to receive any occult knowledge and gifts, and that I must, in order to become lettered, croak over my books incessantly (as the Kanarese saying is) like the frogs of the rainy season. But in my native village all I could accomplish in English was to do my spelling book and vocabulary and write a passable hand.

At the early age of 14 I had the misfortune of losing my father. Kind relations did their best for the support of the family and the education of my younger brothers. As I was able to drive my quill, it was intended I should enter the public service at the earliest opportunity.

My maiden crop of self-earning was when a high placed elderly English Officer came from Madras on a hurried tour without his clerks and presented me with 10 Rs. and a penknife for being his writer for three or four days. I recollect with regret that boyishness overrode good manners; for on one of those days, seeing his face whitened with soap in the operation of self-shaving—an operation never before witnessed—I burst into a fit of smothered but irrepressible laughter, at which he growled terribly but which he at last generously forgave, adding bounty to forgiveness, for, the remuneration received was too much for the paltry work that was done. I was then about 15. Two years later I got into the public service as a clerk in the English Department of a big office in the northern part of Mysore, and by trying to make out the meaning of the letters copied by me, I began to pick up a smattering of English.

Like my English, I had to pick up my Sanskrit by self-study, without undergoing a regular *Sikshā* in grammar, logic, *alankāra*, *Dharmasāstra*, *Vedānta*, &c., in the orthodox manner. One incentive to know Sanskrit was the desire felt for mastering the literature that had grown about the burning questions of widow re-marriage and sea-voyage in both of which my sympathies, though without influence, were on the side of the reformers. I had to learn a bit of Bengālī also to be able to understand Pandit

Srī Īśvarakāndra Vidyāsāgar's work on the subject of widow re-marriage. Books and dictionaries are no doubt silent teachers. But self-study, or silent study, of a dead language has its disadvantages; for, although I have tried to read and understand some of the ancient Sanskrit works, I am not able to speak or write in that divine language.

In the latter part of 1876 I travelled on a pilgrimage in Northern India, and I consider it an event in my life that I had the privilege of seeing the venerable Pandit Īśvarakāndra Vidyāsāgar at Calcutta and also the celebrated Dr. Rājendralāla Mitra and Kristodās Pāl. Ascertaining from me that the epithet, Aiyāṅgār, affixed to Srīvaiṣṇava names in Southern India, is a compound of two words, the Tamil 'ai', five, and the Sanskrit 'āṅga', sign, and means one who has certain five signs or essentials of Srīvaiṣṇavism, the Pandit said humourously:—'Then, may I call you a Pañkāṅgi in unmixed Sanskrit?' I had to remonstrate saying—'Please, do not Sir! for that might reduce me to a Pañkāṅga-Brāhman, an astrologer, which I am not.' On one of the days of my stay with him he put me in his own palanquin and sent me to see the Sanskrit College; and reclining with face sky-ward I laughed throughout the way at the strange sounds sung by the bearers and at the thought of:—'Here I am, a nobody in my own country, going in Naravāhana, like Vaisravana even in the capital of India!' At parting, the Pandit presented me with valuable books, which, though greatly adding to the bulk of my luggage as a third class passenger, I carried cheerfully; for did not even God Indra carry loads of fuel several times in his studentship of Brāhma-vidyā under Father Prajāpati?

But I nearly lost the books by getting myself left in the Railway Station next to Shahjehanpur, the train having moved on with the bag containing them and all my things. Making a sign to the guard that my bag was in the train, I ran over the line to catch the train before it left the big station, but by the time I could get there with my boots

in my hand (for my feet, booted in Calcutta for the first time in my life, were not well accustomed to them), the train had passed on, but the guard had dropped down the bag in the station-master's room.

By the next train I reached the junction station on my way to Delhi, to where every body was going for the epochal event, which may be truly called the Râjasûya of Historic India, when Her Most Gracious Majesty the Queen assumed the title of Empress of India. Train after train of passengers from Cawnpur side would pass on to Delhi without an inch of space for any of the passengers collected at the junction station to get in. Among these were a few native dignitaries of Oudh, whose influence with the station master procured at last two open trucks, into which they and I and as many others as possible threw ourselves in a rush, and being linked to the next train that came, we were conveyed like so many bricks of the Empire. The golden orb of day on high became an umbrella as it were of genial warmth to protect us from the cold of winter.

Although India is a large country of diverse languages, castes and creeds, still the Vedas and Sâstras, from which the creeds have sprung like so many rivers from the same Himâlayas, and the Purânas and the classics, which are held in common esteem, have been exercising a unifying influence, despite differences; so far as the Hindus are concerned. As regards the other religionists that form part of the Empire, the enlightened spirit of the present time in which a comparative study of all religions is most zealously carried on is trying to show that all of them, in whatever lands risen, are flowing into One Ocean. But, above all, a common sovereign, governing upon the principle of perfect religious neutrality and conceding equal rights of citizenship to all, seems to be a very great factor in welding the different peoples into one nation—a factor greater

perhaps than even a common religion. Although England, Scotland and Ireland were Christian their internal feuds, did not stop until they became the United Kingdom. The best ideal of Government preserved in Sanskrit literature is one sovereignty for all India, achieved by putting down the mutual strife of petty principalities and then performing the Râjasûya sacrifice in which all those principalities, the centres of local strength, united in paying homage to the sovereign, the common strength of all; and the grand object of the Râjasûya is anamitra (p. 86), the state of being without enemy, internal and external—a state which can only exist when the sovereign is strong both morally and materially. Since there is this cement of peace and progress everywhere in India (and not less markedly in Mysore) need it be said that there are millions of bricks of all castes and creeds held together in unity in this our Empire, even like the universe, the grand solar and starry systems of which are held together as the shining bricks of the altar of the Great Sovereign Lord of Self-Sacrifice Whose Love is their cement (p. 448).

At Bombay, the hospitable Râv Sâheb Khandarâv Chimamâv Bedarker welcomed me and introduced me to the already brilliant star of Bombay, K. T. Telang, who, with all his learning, struck me as extremely modest.

II.

A Hindu who, by means of the English language, imbibes the scientific spirit of the nineteenth century is sure to get something of a critical and analytical turn of mind and a freedom of judgment even in respect of religious legends. The fame of Professor Max. Muller had reached the small and remote town where I was employed more than 25 years ago and I lost no time in reading such of the learned Professor's works as I could get, the first being the *Chips*. I was very much struck by the solar and dawn theory about Purûravas and Urrasî. A confidence in this

theory was begotten when it was found from his *History of Ancient Sanskrit Literature*, pp 529 and 530, that so old an orthodox Pandit as Kumārila had explained the stories of Indra and Ahalyâ and of Prājāpati and his daughter as solar myths. Giving full scope to my imagination I could see nothing but solar myths in one form or other in many of the Parānic stories, and as early as 1880, I was so bold as to read a paper in the Reading Room of Shimoga showing that Rāma, the hero of the Rāmāyana, was the sun and Sitā the dawn. Not one of my hearers could concur with me. Still I held to my opinion and prepared a work dealing not only with Rāma but many other Parānic personages for submission to Professor Max Müller. But I kept it by as it struck me that the moon also had a great claim to be brought in. Thenceforward, in addition to the sun and dawn, the moon occupied my attention very much, and next the stars, of whom the moon is king, asserted their claims.

In the story about Trisaṅku in the Rāmāyana I saw it stated that Trisaṅku is a constellation hanging head-downwards in the sky. A local Joyisa (a name for astrologer in this part of India) that was consulted in about 1894 said that of the three stars of the Orion's Belt one was Ikshvāku, another Trisaṅku and the third Kuru. Since then I began to gaze at the Orion, the deity of which is the moon, and fancied those kings to be merely three varied names of the moon as connected with the Orion under one fancy or other, thus: Ikshu is sugar-cane to which a line drawn over the Belt may well be likened, the three stars serving as the parvans, knots, of the cane. Saṅku is a peg and the straight Belt with its three stars might well be Trisaṅku; but at last the conclusion was arrived at that Trisaṅku was to be found both in the Orion and in the Southern Cross, in which only, the head downward form can be seen if the two stars above the Cross are added to it (vide p. 98 and 106). As regards Kuru, it was found from the Mahābhārata (Salyaparvan, 53) that king Kuru ploughed

his sacrificial field and that therefore it was called Kurukshetra. Kuru means the performer of sacrifices (vide Kurusravana, p. 18). The great dictionary of the profound Pandit Tārānātha Tarka-Vākaspati showed on Vedic authority that the sacrificial ground of the Devas was called Kurukshetra. Gazing at the Orion it was easy to take that beautiful starry square to be the sacrificial field of the gods, the sun and moon, in the sky. This idea next led to the stories connected with the shooting of the Sacrifice by Rudra and of its running to the sky in the form of a stag; and the Harivamsa version made it clear that the Sacrifice-Stag was the Orion, either the Belt or the head of which is the asterism Mrigasiras, the Stag's head (vide the essay on Pravargya). Similar to the story of Rudra's shooting the Sacrifice-Stag was the story of Rudra's shooting the stag-form of Prajāpati referred to in Pushpadanta's Mahimna Stotra, which a Smārta scholar by name Bank Venkatappa of Chitaldroog read to me in about 1885 and the Vedic basis for which is to be found in the Aitareya Brāhmaṇa, from which it is quite clear that the Stag is the Orion. About that story I read, in Dr. Rājendralāla Mitra's *Indo Aryans*, Professor Kahn's comparison of it with certain German myths connected with the Orion as the Stag.

While on the one hand the Joyisa's pointing to the three stars of the Belt of Orion as Trisaṅku, Ikshvāku and Kuru led to the results above mentioned, it, on the other, led me at once to try to find in the Orion an explanation of myths connected with 'three' and other objects to which the Orion might be likened by the varied fancies of poets; and I settled in my mind that the ancient poets likened the Orion not only to the sacrificial field but to various other objects, among which the castle is one. Among those myths, the Purāṇic story of Rudra's burning Tripura was the first that was solved as referring to the Orion, which, with the three stars of the Belt in its middle, makes a beautiful Tripura or three-castle, and which, so to say, is burnt up by

solar fire when the sun, who is one of the forms of Rudra, comes in conjunction with it.*

The name Tripura, connected as it is with pura, castle, and the castle fancy of the Orion, directed my attention to the Rig Vedic name, Purandara, of Indra, who too is a solar god. It means 'he who demolishes the castle.' I had learnt from an English astronomy something about the precession of the equinox and I thought it probable that the sun's name Parandara arose at a time when the colure of the vernal equinox was passing through the Orion.† About this more anon.

Pondering over many Vedic and Purānic stories, I came to entertain the idea that our ancient poets had systematically metamorphosed the heavenly objects as human beings, extraordinary Rishis, demi-gods, gods and goddesses and had so read the phenomena connected with them—each poet in his own way—as to yield or illustrate moral and religious lessons, the advantage of dealing with the heavenly bodies being that the element of the marvellous and superhuman could be introduced with full poetical license. Each story has, it appears to me,

* This is the main idea of the burning of the Castle. See the essay on Upasat about the Vedic idea of three-castle, its amplification in the Purānic stories, and the phenomenal and esoteric explanations of them. As the Purānic stories connect the idea of burning with Rudra's discharging his arrow, they involve the combination of several fancies. Under one fancy the three stars contribute to the idea of the Orion as the Three-castle. Under another fancy, the same three stars make an arrow, fancied to be discharged by the star Sirius, the deity of which is Rudra, into the Castle. And as the sun's fire or heat begins to increase when he comes in conjunction with the Orion, the farther fancy is as though at that conjunction the sun as fire (which also is one of the forms of Rudra) rose from Sirius Rudra's arrow, the Belt, and burnt up the Castle. Esoterically, the burning means Rudra's understanding the Orion-Sacrifice by the fire of his keen, penetrating, intellect.

† At page 33 of the work on Yaras by my esteemed friend, Professor M. Rangāchārya, M.A., published in 1891, there is this passage:—"I have heard it said that there are mythical stories current in Sanskrit literature which refer to a time when the vernal equinox took place with the sun in the Mrigashirsha (Orion) constellation." Mr Rangāchārya writes me to say that he distinctly remembers my telling him in 1885, when he met me at Chitaldurg, that the story of Tripura-dahana refers to the time when the colure of the vernal equinox was in the Orion and that there were several other myths referring to that period.

its own esoteric meaning, which, when got at, makes the phenomenal explanation that is attempted almost needless; but the latter also is retained in the following essays as in many of the stories the utilization of the heavenly objects to illustrate moral and religious truths is, to my thinking, so very plain as cannot and should not be overlooked. The greatest difficulty felt by me was in dealing with the puns, puzzles and paradoxes met with in many of the stories, and this led to the seeing of the marvellous power which words in Sanskrit had in engendering myths, puzzles and paradoxes by their different shades of meaning and by the division of words in more than one manner. Some of the stories are outwardly so absurd as would never have been preserved as sacred literature, unless there was some simple meaning hidden in them. I think the authors of the Purāṇas, in which term I include the Rāmāyana and the Mahābhārata also, have regularly inherited from the Vedas the trait of speaking in parables, puns, riddles and paradoxes. Wherever such things are found in the Vedas, we find in the case of many of them this stereotyped expression—

‘Parokṣapriyāḥ iva hi Devāḥ’

‘The gods are fond of esotery.’

In approaching God, all kinds of moods of mind seem to have been employed—the awfully serene and circumspect, the most buoyant and confiding, the most fearless, familiar and friendly, the most ardently loving, and sometimes the most playfully humorous, jovial and funny; and since the inner meaning was all right, no fear whatever stood in the way of even Para-Brahman being outwardly subjected to all the paradoxes derived from the pranks of Sabda-Brahman—the pranks of words in puns and puzzles. To teach by means of riddles and paradoxes has the advantage of exercising the mind of the enquirer, and when he solves them and finds out the hidden truth, he would cherish it as self-acquired wealth. For ages there seems to have been a school of poets who composed stories containing such riddles, and their esoteric meanings were sufficiently well

known to their cotemporaries and successors. But a time came when they were forgotten and only the outer meanings left. There was never any immorality of the Gods, nor of the Rishis spoken of in our Purāṇas, and the laws of conduct maintained in the different Sākhās were rigorously enforced. If anybody asked, how is it Indra did so and so and this or that Rishi of old did so and so, he was told that those were extraordinary persons and that all those days were gone. Or, without stopping to argue with him, he was sternly told in the Dharma-Sūtras like this:—

“*Dṛiṣṭo dharmavyatikramaḥ sâhasam ka munī-
nām.*” “*Na Deva-karitam kareṭ.*” “*Uktam
dharmam samākareṭ.*”

‘Transgression of the law and intrepidity of conduct are seen in the case of Rishis.’ ‘No one should do a (bad) act (because it is said to have been) done by the Devas.’ ‘One should follow only the conduct that is laid down in the Dharma-Sāstras.’

It was only rarely that Pandits tried to solve the riddles as Kumārila has done in the case of the so-called adultery of Indra and the daughter-incest of Prajāpati. The stories preserved in our old sacred literature appear very hoary-headed, but in that old garb we should not fail to detect the jovial punner and riddler and play with him very freely. Unless we do so, he will not reveal his true nature. Preconceived ideas in vogue for centuries benumb our critical sense. The European scholar has the advantage of being free from them. We have to contend against them at every step.

In addition to explaining several Vedic stories, I have brought many texts of the Vedas and Upanishads to bear upon the Purāṇic stories to show that they have grown from those texts and that they should not be rejected as the aberrations of a fallen age but accepted as the direct descendants of the Upanishads which are so much admired. For showing the drift of the Upanishads, as those stories are

more ancient than the works of the commentators, they are more valuable. The different schools of the Vedānta are free to find in them each the shadow of its own philosophy, and I have used freedom of judgment in finding out what I consider to be the spirit of the stories and the texts brought to bear upon them. The esoterism of these stories was never intended to be kept a secret mystery, but was to be found by any body to be no other but plain truth, as plain as any ordinary mind may understand, as truth is always simple.

The subject of our mythology is very important because there is not a branch of our ancient knowledge into which mythology has not entered in some shape or other. I had to work at odds and ends of time in the midst of heavy office work at stations where no library could be had. Many errors, faulty conclusions, and flighty theories may have crept in, and the language, being foreign and not well-learned, may not be very clear and correct. The work is intended more to induce others to a study of our mythology in a systematic manner than to claim for itself any right to teach them.

Now, about the ancient time when the colure of the vernal equinox was passing through the Orion and to which probably Indra's name Purandara and other myths refer, it may be stated here that if the *Rig Vedic* Asvasiras or Horse-head of Dadhyak, which the sun Indra wields as his weapon, is the asterism Arsvini and if this feat of the sun refers to a time when the colure of the winter solstice or the beginning of the Uttarāyana was in that asterism, it would be a time when the colure of the vernal equinox was in Punarvasû—a time which would go to about 1,800 years prior to the time when the colure of the vernal equinox was in Mrigashirsha of the Orion or to about 3,600 years prior to the time when it was in the Krīttikâs or the Pleiades. This would put too long an interval between the time of the *Rig Veda* and the time of the Brāhmanas of the *Yajur Veda*, which count the

asterisms beginning them with the Kṛittikā, thereby indicating that the vernal equinox was in that asterism at the time of those Brāhmanas. For reasons given at pages 333 and 334, I came to the conclusion that the Horse-head spoken of was not *Asvini* but *Mrigasira*, which is either the Belt or the head of the Orion, and that the Orion, the celestial sacrificial ground personified as the Deity Sacrifice, was likened sometimes to the stag and sometimes to the horse. Just as there is one Vedic saying (quoted at p. 350) to the effect that Sacrifice ran away from the Devas in the form of a black deer or stag, there is another Vedic saying (*Tāndya Brāhmaṇa* VI. 7, 18) to the effect that Sacrifice ran away from the Devas in the form of a horse.* I have tried to identify *Vivasvān* with *Prajāpati* (p. 196). Just as *Prajāpati* is described in the *Aitareya Brāhmaṇa* as having assumed the form of a *Risya* stag, the Vedic story about the birth of the *Asvins* describes *Vivasvān* as having assumed the form of a horse; and since the stag form is clearly identified with the Orion (p. 481), the horse form also is most likely a varied fancy of it. The asterism *Mrigasira*, 'the head of the Deer,' is called 'the head of *Prajāpati*' in the *Satapatha Brāhmaṇa* referred to at p. 333, evidently because the Orion-Deer represents *Prajāpati*. Is *Mrigasira* the Orion's head or is it the Belt? Taking the four corner-stars of the Orion to be the four legs of the Orion-Stag, its head may be the group of small stars midway to the north of the shoulders, and placed in the head, of Orion as depicted in European astronomy. But at p. 334 I have supposed the Belt in the middle of the Orion to have been more probably *Mrigasira*, the head of the Stag. The reason for this strange supposition is this. The Belt consisting of three stars on a straight line like an arrow is most conspicuous next to *Aldebaran* *Robini*, and indeed in the story of the *Aitareya Brāhmaṇa* the Belt is fancied to be an arrow discharged by the Dog Star

* 'Yajño Devabhya 'svo-bhūtvā 'pakrāmat,
tam Devāṁ prastareṇā 'ramayan'.

Sirius into the heart of the Orion Stag (vide the story at p. 478 as explained at p. 481). Among fabulous astras our Purāṇas mention Hayasiras and Brahmasiras (vide Rām. quoted at p. 69 about Hayasiras, and Apte's Dic. about Brahmasiras). Astra means a missile or an arrow, and probably it is the Belt of the Orion which, as already stated, is the horse form of Prajāpati alias Brahmā that is called Hayasiras (Horse-head) or Brahmasiras (Brahmā's head); and by reason of its being dedicated to the moon, it is the Horse head of moon Dadhyaś also, which the sun Indra wields as his most powerful weapon in order to put an end to the powers of winter. The locality of the Horse-head is clearly stated to be the jaghanārdha or hip region of Kurukshetra (p. 332); and as the sacrificial field Kurukshetra is the Orion, its hip region is where the Belt is. If all this is correct it would follow that the Belt was called both sara, arrow, and siras, head, by two independent fancies. The arrow form of the Belt is plain enough but as it is in the middle of the Orion-Deer, how can it be its siras, head? The reply is this. As the square of the Orion is the sacrificial ground or altar of the Devas and represents the Deity Sacrifice and as the fire pit is in the middle of the altar and is as it were the mouth (which can only be in the head of Sacrifice eating all the oblations thrown into it, it may well have been fancied to be the head of Sacrifice.* By taking the three stars of the Belt as three heads, the Orion becomes Trisiras and the sun Indra, coming in conjunction with this asterism which is dedicated to the moon Soma and which becomes invisible by the conjunctive light of the sun, is fancied to kill him, the killing being a riddle meaning that Trisiras, the celestial Soma, is pressed (p. 203). In the Purāṇas we meet with a strange demon called Vaksbogrīva, one who had his head or mouth in his chest, but as the middle of the altar may well be fancied to be both the mouth or head and

* Re-eating all the oblations Sacrifice is asva, horse, in the sense of a great eater, vide p. 426 about this meaning of asva.

the chest of Sacrifice, this strange demon may be the Orion with the Belt-head in its middle or chest. Rising heliacally, the Orion-Sacrifice runs away from the sun in the nights of winter as if he is a demon of winter; but all the same his sacred character as Sacrifice is not forgotten. Thus, the ideas of the Belt's being (1) the strange head in the middle of the Orion, (2) the arrow discharged into it by Sirius, and (3) the horse-head missile or arrow of the sun when he comes in conjunction with it, appear to be the combination of three independent original fancies of poets. Among these the second idea of Sirius Rudra's hunting the Orion-Stag, which is well known as *Tārāmriga** or Starry Deer, having the discharged Belt-arrow imbedded in the middle of its body, seems to have survived the two others in popular recognition. In its very inception this picture of the arrow being in the middle of the body of the deer must have had the group of the small stars to the north for the head of it. It is when the character of the Orion as the sacrificial ground asserts its importance that the mouth or head is seen in the Belt in the middle. Sir William Jones who consulted the Pandits at Benares describes *Mrigasiras* to consist of "three [stars], in or near the feet [of the zodiacal sign Mithuna or Pair], perhaps in the Galaxy," vide p. 82 of Vol. IV of his work, published in 1807. He quotes the stanzas of *Sripati*, author of the *Ratnamālā*, in which *Mrigasiras* is likened to the head of a stag, and the figure of that head as drawn in the plate printed between pages 74 and 75 *ibid* is made up of three stars somewhat like a triangle, with no likeness whatever to the Orion's Belt which has three stars on a straight line. The three stars like a triangle in the plate resemble the three stars in the head of Orion and may be those stars. It is said at p. 79 *ibid* that in another Sanskrit book *Mrigasiras*

* In describing the deer form assumed by Ravana's uncle Mārka, and hunted by Rāma, both the *Rāmāyana* and the *Rāmopākhyāna* in the *Aranyapara* of the *Mahābhārata* liken that deer to the *Tārāmriga* of the sky. The *Tārāmriga* or the starry deer can only be the Orion.

is likened to "a cat's paw." In the description, prevalent among the astrologers of this part of India, about the form, and number of stars, of each of the asterisms, *Mrigasiras* is said to be like a *sua*, arrow, consisting of three stars. As thus the descriptions vary, it is likely that under one fancy *Mrigasiras* was taken to be the head of Orion while by the combination of two fancies it was seen in the Belt both as the head and the arrow. Unless we recognise the very natural play of the varied fancies of poets we cannot get over seeming contradictions and confusions. As another instance of the play of varied fancy in respect of this very subject of the Head of Sacrifice, which, I have tried to show, is the asterism *Mrigasiras*, I may refer to the Vedic story according to which the sun is the head of Sacrifice and that head is cut off from the body of Sacrifice and travels in the sky (pp. 341—350). The solar globe is as it were a head of light and becomes the head of Sacrifice-Orion, when in conjunction with it. Soon after the conjunction, the sun goes to the next asterisms and the Orion rises heliacally, as if cut off from the solar head (p. 350). This view of the sun being the head of the Orion-Sacrifice is thus a fancy independent, and not contradictory, of the asterism *Mrigasiras* being the head of Sacrifice.

As thus the horse-head of *Dadhya* is the asterism *Mrigasiras* and not *Asvini*, I gave up the idea of the time of the *Rig Veda* being the time when the solstitial colure was in *Asvini*. Then, which is the time of the *Rig Veda*? The reply is that it may be the time when the colure of the vernal equinox had begun to be in *Mrigasiras* and was in the course of precession towards *Rohini*. The reason for this is that an examination of the *Rig Vedic* stories about *Uvasi*, *Saranyā*, and *Brahma-jyā* and of the *Subrahmanya* formula about *Ahalyā*, shows that all these personages are identical with the star *Rohini* and that this star plays a prominent part in many myths along with the Orion. Myths connected with the Orion may have been

kept on rolling in popular tales for centuries, gathering additional traits, before the poets of the *Rig Veda* referred to them in their songs. So by assigning the time of the *Rig Veda* even to a period, when the colure of the vernal equinox had begun to be in the region of Rohini and was gradually in the course of precession towards the *Kṛttikās*, we will provide amply for the importance of Rohini, without lessening that of Orion, because in that period the sun whose apparent journey over the asterisms is at the rate of 2½ asterisms in a month, was passing on to Orion from Rohini in the same month of the vernal equinox, and this is quite enough to account for all myths connected with these parental asterisms, as Rohini is the mate of Orion. The *Rig Vedic* period may be roughly placed from 600 to 900 years previous to 1426 B. C., which latter is the period when the point of the vernal equinox is said to have been in the region of the *Kṛttikās* with the autumnal equinox in *Viśākhā* and the summer and winter solstices in *Āśleshā* and *Sronā* or *Dhanishthā*.

If in the *Purāṇas* we meet with stories which are varied descriptions of the old phenomena connected with Orion and Rohini it does not follow that they were composed in the old days when the colure of the vernal equinox was in those asterisms but that poets subsequent to the *Brāhmaṇa* period also remembered those old days and the importance attached to those stars as emblems of Sacrifice and *Vidyā*, and composed poetical and religious myths about them.

The period of the *Kṛttikās* also having long passed, the period now in vogue has *Kāitra* and *Āsvayujā* as the months of the vernal and autumnal equinoxes, *Āshādhā* and *Puṣya* as the months of the summer and winter solstices, respectively. Although the period of the *Kṛttikās* has passed, still its months of *Vishuvas* or equinoxes and *Ayanas* or solstices viz., *Vaiśākhā* and *Kārtika*, *Srāvana* and *Māgha*, are still held very sacred. The *Vishnu-purāṇa*

(II. 8, 74—79), immediately after mentioning the Vishuvas or equinoxes, one commencing with the first point of Mesha (Ram) and the other with the first point of Tulā (Scales), mentions the old Vishuvas—one, with the sun in Krīttikāś and the other with him in Viśākḥā—as punya-kālas, sacred periods, fit for giving charities. The commentator Vishnu-kitta says that these are Vishuvas of past time still kept up for religious purpose. Māgha, the first month of the Uttarāyana of that past time, is still celebrated as such. It has a feast called Rathasaptamī performed on the seventh day of the first or bright-fortnight of that month. As the sun's chariot is fancied to be drawn by seven horses or by only one horse named Sapta, Seven (Rig Veda I. 164, 2), so the seventh day of that month was selected apparently to represent the horse Seven or the seven horses as having begun to draw the sun's chariot northward. Similarly, although the time is past, yet by reason of its sacred character still kept up, several stories referring to that time seem to have arisen even centuries after the lapse of that time.

In this volume I have explained the story of Asura Vriṣa (pp. 385—392) as referring to the Ayanaś of that period. The most remarkable story as referring to the Vishuvas of that period is about the birth of Agni-Rudra's Son Kumāra who is Kārtikeya and whose another form, chipped off from his body by Indra, is Viśākḥa.* My explanation of that story in all its details will appear in the second volume.

As Gaṇapati, the elephant-headed God, is said to be the first son of Rudra and as his festival is celebrated on the 4th day of the bright-fortnight of the month of Bhādra-pada, I entertained the idea that, while the second son Kārtikeya is assigned to the period of the Krīttikāś, the first son may be assigned to the Mrigashiras or Orion period in which Bhādrapada was the first month of Dakshināyana.

* At p. 83 of *The Yugas*, Mr. M. Rangāchārya has already pointed out this significance of the story of Kārtikeya.

But I had to give up that idea as my speculations about what the elephant-head of this god is led me another way. It seemed to me that the word *Hasti-khâyâ*, Elephant's shadow, was likely to throw light upon him. Gobhila (Śūtra VII. 8) says that special Śrāddha to the Pitris should be performed at the time of *Hasti-khâyâ*. The commentator explains *Hasti-khâyâ* variously, quoting texts in support of him. One of the texts says that the *amāvāsya* or new-moon day which comes when the sun is in the Kāra alias Hasta asterism is *Hasti-khâyâ*. The majority of the texts quoted in the *Vālaspathya* under the words *Kuñjara-khâyâ* and *Gaja khâyâ* and another text mentioned to me by my Chitaldurg Pandit, Bank Venkappa, define *Hasti-khâyâ* to be the 13th day of dark-fortnight when the sun is in Hasta and the moon in the asterism *Maghâ* alias *Pitridairatya*, so called because it is dedicated to the Fathers.

Of these, the first or the new-moon day with the sun in Hasta can only take place on the new-moon day of *Bhādrapada*. Hasta has the sun for its *Devatâ* or Regent, so that the sun in that star becomes one with his elevated starry form, and it is obvious that the idea of *Hasti*, Elephant, in the word *Hasti khâyâ*, refers to the sun, who with the Hasta star directly above him, as if it were his head becomes *Hastî*, literally 'he who has the Hand star,' but poetically the elephant, as *hasta* means also the proboscis which the elephant has in the head portion of its body. If thus the elephant meant is the sun, the Elephant's shadow cannot be darkness or absence of light. It is solar light, as the shadow thrown by the sun can only be his light and indeed *khâyâ* means also light. The Upanishadic idea is that the Path of Light for the sinless souls to the Eternal World is through the sun,* who is emblematic of knowledge. They are carried there by the solar ray.† The sun enters the month of *Bhādrapada* by just having been

* "Būrya-dvāreṇa te vicāṣāḥ prayānti."—*Mund.* Up. I. 2, 11.

† "Tam āyanty etiāḥ Būryasya rasamayāḥ."—*Ibid* I. 2, 5.

in the asterism of the Fathers, viz., Maghâ, and as he closes that month at a time when he has become one with his own starry form on the day of the Fathers, viz., the new-moon day, the religious poetry is as though the sun comes to the souls of the departed Fathers gathered in their asterism Maghâ in order to pass them on to Heaven through his sacred kara, hand=rays, at a time when towards the end of the month he is in conjunction with his starry hand on high, namely the asterism Kara alias Hasta, which with its far-reaching rays points to an immensely higher region. This I think is the reason why the month of Bhâdrapada became the month most sacred for performing special Śrâddhas to the departed Pitris for sending them to Heaven, a month whose name also, derived as it is from Bhâdra-pada, is susceptible of meaning the month in which the Pitris obtain Bhâdra-pada, the state or place of Bliss.

So much about the new-moon day of Bhâdrapada being Hasti-khâyâ. Now about the 13th day of its dark-fofortnight. In that fortnight the moon comes to Maghâ, the asterism of the Fathers, on the 11th in one year, and on the 12th or 13th in others. The moon is the maker of tithis, months and seasons, and including the intercalary month there are thirteen months. The intercalary or thirteenth month adjusts lunar time to solar time and makes the moon to be in harmony with the sun, the great Emblem of Knowledge, otherwise he would be in discord with him. From the religious point of view, the months and seasons represent religious time (p. 488). The moon Soma is Pitrimân, having the Fathers, while they are Saumyas, delighting in Soma (p. 137), the moon Soma of self-sacrifice being the delicious drink of the gods and the Fathers. Therefore in order to represent fully the maker of the twelve months and the thirteenth month and also to denote that the Fathers like that moon Soma who is in concord with the sun and that sun who is in concord with his own higher starry form in the Hasta asterism, the 13th

day* seems to have been selected as another fit aspect of the time of Hasti-kāyā when, in addition to the sun being in Hastā, the moon is in Maghā, thereby making the Fathers, the Regents of Maghā, really Saumyas and himself Pitrimān, by his presence with them *in their own month*.

It is needless to say that this heavenly poetry of concord between the sun and the moon and between the sun and the star Hasta is to be understood as composed in order to serve as the sign-post or hand pointing to Our Savitri, Father, Who is in the Paramavyoma, High Region, of His infinite moral purity and goodness, always in concord with them, and that unless the performer of the Śrāddha is in concord with or faithful to his higher nature and his Father Who is his spiritual Life, the Śrāddha performed will be faithless and useless.

In either case, that is, whether the Hasti-kāyā is taken to be the new-moon day or the 13th day, it is the sun who is the elephant by being then in Hasta.

Now let us go back to the 4th day of the bright fortnight of the month, which is the day of Gaṇapati. By an examination of the almanacs of several years I find that on that 4th tithi the moon happens to be in Hasta in some years and in Kītrā or Svātī in others, and that in any year that tithi is the latest tithi on which the moon will be in Hasta: in no year will he be in Hasta after that tithi in that month. I therefore take Gaṇapati to be a representation of the moon depicted as elephant-headed, by reason of his then conjunction with the Hasta asterism. Although that conjunction takes place either on the 2nd or 3rd or 4th, still for the purpose of fixity of the festival the 4th seems to have been selected, as that is the limit within which in all years he will have had the Hasta union in that

* In the Almanacs prepared in this part of India the 13th day of the dark-fortnight of Bhādrapada is marked as the anniversary of the beginning of Kaliyuga, and if that 13th day happens to have the sun in Hasta and the moon in Maghā, it is marked as Hasti-kāyā.

month. As *Hasta* is the starry aspect of the sun, the elephant-headed moon worshipped as *Ganapati*, which name must have meant the moon as the lord of *Tārā-gaṇas* or groups of stars, represents a moon who is in concord with the sun or Knowledge. Such is the moon *Soma*, who is the pet of the *Stumyas*, Fathers, and who is seen and worshipped and feted and fattened in the early part of their own month in order no doubt to become full on the full-moon day and then become by his self-sacrifice the drink of the gods and Fathers in the course of the dark-
fortnight of their own month.

There are several stories about *Ganapati*. I shall try to explain them in detail in the second volume. One idea is that the moon laughed at the strange face and big belly of *Ganapati* and another that if on *Ganapati's* day anybody should see the moon he will fall into an accusation of theft. Thus outwardly *Ganapati* is said to be other than the moon. Am I to surrender all my theory then? No. The moon, in the hands of a humorous poet, may well laugh at the strange form given to him as *Gajānana* and since it is the moon that is worshipped in the elephant-headed symbol, the whole of the attention of the devotees must be centred in it for the time being and he should not think that there is another moon. If he does so, he will be stealing away his mind from the symbol and that is no worship. It is the Upanishadic *Puruṣa* in the moon that is worshipped in the elephant-headed image; and that *Puruṣa* is everywhere and infinite; and when the purpose of worship by fixing the mind is served, the mud image is thrown into water and dissolved. The Infinite *Puruṣa*, seen by the religious poet in all things having light, more particularly in the sun and moon, is to be realized as being melted and pervading everywhere (vide the simile of the melted salt, in *Kāṇḍ. Up.* quoted at p. 474). In the dark fortnight the moon melts himself as if teaching us self-sacrifice and the sun also by means of his light or heat is always melting himself into all

creatures and plants for universal good. In Southern India, when the Utsava-vigraha of a temple is taken out in car-procession, the Mûla-vigraha or the fixed image in it is not allowed to be seen, for the Deity symbolized by that image is not different from the Deity symbolized by the other that is taken out. Thus the custom of the worshippers of Ganapati not seeing the moon on the Ganapati-day goes to prove Ganapati's identity with the moon.

Another story is that the elephant head worn by Ganapati was taken from the body of an elephant that was lying with its head to the north. That elephant I take to be our Orion whose head is to the north. As already stated, the Orion is the moon's star and as it is well known as Mriga, the Deer, the moon is called Mrigaṅka. The Orion is not only the Deer but also the Elephant, as 'mriga' has that meaning* also. We must remember that the Orion represents Sacrifice and that the head of Sacrifice is not only the Orion's head or Belt but also the sun. As the starry head of the Orion is a fixture and cannot be separated from it, we have to take the sun to be the head that is meant. The heavenly poetry indicated is this. The sun comes in conjunction with the Orion-Sacrifice, and soon afterwards the Orion rises heliacally as if cut off from the sun. This is one fancy while another fancy of the same phenomenon is as though the sun himself sprang forth from the Orion-Sacrifice or altar Aditi and thereby became Âditya, son of Aditi. Thus born from Sacrifice he becomes the summer sun and sacrifices, that is gives, his summer light and heat for universal good; and that is the reason why he deserved to get the high starry form as the Regent of the Hasta star. It is thus the cut off sun-head that becomes the Hasta star and serves as the elephant-head of the moon Ganapati in the month of Bhâdrapada.

The idea of elephant-head must have originated from the Hasta asterism. That was the original fancy of one poet and

* The Aitareya Brahmana VIII. 23, 2, in describing the gift made by Bharata, son of Dushyanta, mentions mrigas having sukla-dantas, white tusks. Sâyaṇa renders 'mriga' as elephant; vide p. 525 of Dr. Haug's book.

it must have been well known to his co-temporaries and, also for many years, to his successors. They knew that Ganapati, the wearer of that head, was the moon. The question probably arose how the moon who had his own Mrigasirsha asterism as if it was his Deer-head, could be called Gajānana; and this led to the second myth or fancy of how the Orion Mriga might also mean the elephant, how the sun-head of it went off and became the Hasta star and how, therefore, that star also might well be viewed as the head of Sacrifice. It is true that the connection of this myth with the Orion may be forced to refer to the colure of the vernal equinox that was in Mrigasiras at a time when Bhādrapada was the first month of the Dakshināyana. But if there is no other proof, any myth, however recent, about the moon whose asterism for all ages is Mrigasiras, may claim to be assigned to that old period. Even if the story be taken to point to that old period, the story itself may have originated from the fancy of a subsequent poet who knew the old period by tradition; for the stories about Ganapati do not appear to me to be as old as those about Kumāra; and as for the idea of Ganapati being Jyeshtha or the First, it seems to me to be due to the utilization, for his worship, of the *Rig Vedic* verse (II. 23, 1):—

“Ganānām tvā Ganapatim havāmahe . . .
 . . . Jyeshtha-rājam brahmanām . . .”

This verse is about the Vedic Brihaspati alias Brahmanaspati, the First or Highest King of brahmans, words. Brihaspati is Ganapati in the sense of his being the lord of the ganas, groups (of words).* He is a god of poetry and wisdom and so became the wise Purohita of the gods.

While the elephant-headed god is the god of learning and wisdom to the Smārtas and many other sects, the god of learning and wisdom to the Srivaishnavas is Vishnu himself as Hayagrīva, horse-headed, pictured to be in the lunar globe. This seems to point to Vishnu as Purusha in the moon

* The Gana pāṭha of Sanskrit grammar is a collection of words arranged into several groups.

whose starry form is the asterism *Mrigasiras* which, as we have seen, is also *Hayasiras* (horse-head), and which as the head of *Dadhyaḥ* is connected with *Pravargya-vidyā* and *Madhu-vidyā* from the Vedic age. The *dhyāna-sloka* of *Hayagrīva*, in *Vedāntācārya's* *Stotra* of *Him*, is this:—

Jñānānandamayam Devam
nirmalāspatikākṛitim,
ādharām sarvavidyānām
Hayagrīvam upāsmah.

As it is a general custom to pay homage to the God of knowledge at the beginning of a work, this disquisition about *Him* in this Introduction will, I hope, be excused.

I have explained how I was led in about 1884 to begin to think about the importance of *Orion* in our mythology; and to one who had since then been speculating about it and other stars, it was encouraging news to learn from the reviews of the work of *Mr. B. G. Tilak* of *Poona*, published, I believe, in the latter part of 1893, that the *Orion* had engaged his attention and that he had fixed the age of the *Rig Veda* with reference to it. About the same time *Prof. Jacobi* also published a discourse as the result of his researches on the same subject. My friends now began to chide me about my simply sitting and talking; but it will be seen that a wide range of our myths having hidden *Vedāntic* meanings very difficult to unravel had been engaging my studies, and I thought that instead of giving out single stories in pamphlet forms, it would be better to issue them together in a book form with cross references to each other wherever they throw light upon one another. This volume has been in print since November 1896 and my being in out-stations engaged in official work very much delayed the correction and transmission of the proofs. There still remains on hand much matter, connected with many popular stories including the *Rāmāyana*, which is intended to be published in another volume.

III.

BHARADVĀJA.—Here comes Puladarpa with any thing but a pleasant countenance. Well, what is the matter?

PULADARPA.—I went to the newly arrived young Brāhman official and said to him :—‘Sir, I am a poor Brāhman widower having ten daughters but no son, and as the Śāstras say that there is no Heaven to a son-less man I have arranged to enter into wedlock again, the girl selected being an orphan under the guardianship of a rich man of her gotra, who is a widower similarly situated and to whom my last daughter is to be married. Owing to the law recently passed in this State, both the weddings are to be performed beyond its limits. The journey adds to the expense. So, be pleased to give me something. No doubt you are blessed with sons. May I know how many you have?’ For this he called me an ass and had me turned out. Was there ever such insult before?

BHARADVĀJA.—You must have known that he is a man of the new school. Also perhaps he considered it an insult to be asked whether he had any sons or not.

PULADARPA.—What sin is there in this hitherto usual question? I did not ask how much wealth he had hoarded. If he had no son and said so, I would have sympathized with him and recommended him to perform vratas to please the Deity to bless him with one.

ĀTREYA.—Allow me to ask you to try to obtain a Son Whose glory is to be found illustrated in many of the old stories that I have examined. I have found that the saying of the Śāstra that there is no Heaven to a sonless man is a riddle intended to set one to think about and see who the son is. I do not mean to say that there is no pleasure in having a son if he could be had without rendering his poor mother liable to the risk of untimely widowhood when custom is against her re-marriage; but that Son who secures Heaven is the sacred

sacrificial Fire churned out by the sacrificer according to the *Karmakāṇḍa* and thereby standing in the relationship of spiritual Son to him. That Fire is symbolical of the Supreme Self loving all creatures as Self and dwelling as the Lovely Son of Sacrifice in the heart's womb of man, according to the *Jñānkāṇḍa*, and seen as Heaven, as Infinite Bliss, when one's own soul is well churned and made ablaze by a life of pure thought, word, and deed and self-sacrifice. The soul so churned out is one's own spiritual birth or son, one with, and indivisible from, that Son. Similarly, the Vedic saying 'Prajyā hi manushyaḥ pūrṇaḥ'—'By (getting) issue man becomes full'—may be construed as meaning that by issuing out spiritually and spreading everywhere with spiritual love, to love all creatures as himself, man becomes full. If he leaves out a single soul from the embrace of that love, he cuts himself short by so much.

PULADARPA.—I had heard you were an *Ātroya*. But you seem to have become a *Vaiśvāmitra*. That worthy *Rishi*, *Vaiśvāmitra*, being disappointed in his attempt to send *Trisanku* to *Indra's* heaven, said—'Anyam *Indram* karishyāmi.'—'I will make another *Indra*'—and created another heaven for *Trisanku*. Likewise you want to change the son altogether.

ĀTREYA.—One should deserve the honour of being called a *Vaiśvāmitra*, the son-in-religion of One who is the friend of all by universal love, for without *Vaiśvāmitra's* sacred *Gāyatrī* no *Brāhman* by birth becomes Twice-born, born spiritually as the true *Brāhman*, and the Son mentioned by me may be found as Light even in that *Gāyatrī* of *Rishi Vaiśvāmitra*.

PULADARPA.—What with insult from one quarter and strange preaching from another, this world has become too bad for me; and then that new-fangled institution, the girls' school! Even some of my own daughters, the effect of allowing whom to attend it I did not foresee, show

signs of their hostility to my plans, which, nevertheless, I find it too late to change, having given my word to that rich man

BHARADVĀJA.—Ah! he goes, without even noticing venerable Śrīvatsa.

ŚRĪVATSA.—Let that pass. Let Ātreya say anything more he wishes to say.

ĀTREYA.—The only thing remaining for me to say is that the workshop-chips and mind-sparks of the expounder of the science of comparative mythology and philology have been the source of my inspiration, and my regard for him approaches that of a disciple for his guru, though I have not as yet exchanged a single line with him. It is one thing to admire the great European Sanskritist but another to study his works properly and deserve to be a worthy disciple to him; and I cannot profess to have read or studied all his numerous works. I had thought of submitting my work for his opinion before publishing it, but felt diffident, as his time, employed always even in old age in writing new works, is too valuable to intrude upon. If the work is published and he has leisure to go through it, there is not within my knowledge a more competent authority to criticise works of this kind.

ŚRĪVATSA.—An unseen guru thousands of miles away from a self-constituted disciple! This reminds me of Ekalavya, the self constituted disciple of Droṇākārya.

ĀTREYA.—What analogy can there be between Ekalavya and my poor self? Ekalavya is the exemplar disciple. Vedāntākārya likens even Rāmānuja to Ekalavya when speaking about Rāmānuja's salutation, at the beginning of his *Gitābhāṣya*, to his Parama-guru Yāmunākārya, whom he, Rāmānuja, did not see but by studying whose works he became learned in *Viśiṣṭādvaita*.

ŚRĪVATSA.—But I take Ekalavya in order to show that self-constituted disciples run the risk of losing their thumbs. Ekalavya watched from a distance the feats of archery

taught by Dronākārya to the Pāṇḍavas and Kauravas and making an image of him practised archery before it alone with such success that in precision of aim and deftness of hand he surpassed even Arjuna, and, when questioned about his teacher, mentioned the name of Dronākārya. Arjuna grumbled to Dronākārya that he had made a common boy more learned than himself, whereupon Dronākārya said to Ekalavya.—‘If you are my disciple, you owe me gurudakṣhinā; cut off your right thumb and offer it to me.’ Are you prepared to lose your thumb?

ĀTREYA.—You have put a riddle before me but I shall try to solve it. The Jñānakāṇḍa has its archery, according to which the knower shoots down all his internal enemies and at last, setting his soul as an arrow in the bow of Oṃkāra and aiming it unerringly at the Supreme Self, the Big Game, shoots himself into, and becomes one with, It. The knowledge of this archery is open to all, high and low; and Ekalavya of humble birth gets it by extreme concentration of mind, singleness of purpose, and love for the Teacher—qualities without which there can be no successful study, even if the subject is one’s own kalavidyā or jātividyā like archery to the Kṣatriya Arjuna. The Ākārya helps the soul to become the enlarged Self, and as he is above the greed for worldly gold, the gold which he expects as gurudakṣhinā from his disciple is one’s own self as the enlarged Self realized and offered up as Self Sacrifice, for in the phraseology of the Upanishads the thumb *aṅguṣṭhā* represents the Self, and the Taitt. Brāhmaṇa XII. 5, 7 says :—“Varo dakṣhinā; vareṇaiva varam sprinoti; Ātmā hi varah.” Thus Ātmā, the Self, is dakṣhinā, and whatever sense the commentators may apply to Ātmā in this passage of the Karmakāṇḍa, let us suppose that the author of the parable, who must have studied the Jñānakāṇḍa very well, was free to take the Self in the Upanishadic sense, for use as the only Gold worth offering to the Teacher. The parable humbles the pride of Arjuna and makes him learn a moral from Ekalavya. And if thus the thumb is

the Self, it is immortal and must attain immortality by a life of self-sacrifice. Ekalavya's devotion to study and his self-sacrifice are exemplified in many worthy savants, and in none more than in my guru, who by devoting his noble life to Sanskrit in particular and by writing and editing numerous valuable works about Sanskrit India, Vedic and post-Vedic, its literature, philosophies and religions, has laid the Hindus from Himālayas to Cape Comorin under a deep debt of gratitude; and if he expects the sons of India to repay the debt by similar self-sacrifice and devotion to the study of Sanskrit and enrich themselves by the realization of whatever there is valuable in their own ancient literature, every one of them is bound to discharge that debt. That is the *dakshinā* due to him.

SRIVATSA.—I have listened to your explanation of Ekalavya's thumb with interest. I quite agree with you about the *dakshinā* due to the great European Sanskritist. Authors, like other mortals, have some wish or other. What is your wish?

ĀTREYA.—May my work pass through the crucible of savants or, according to another mode, undergo a kind of *Pravargya* rite. May the savants of India, Europe, and America officiate as priests and do this rite, by cutting the work to pieces by criticism and analysis and then making it *sandhita*, put together, with whatever there may be in it worth preserving. And may this friend of mine, Bharadvāja, about whom the *Satapatha Brāhmaṇa* says:—“*Mano vai Bharadvāja Rishiḥ*”—“Mind, indeed, is *Rishi* Bharadvāja”^{*}—be always happy.

SRIVATSA.—Be it so!

^{*} This text is quoted under the word Bharadvāja in the Dictionary of Tārānātha Tarka-Vākaspati.

Here comes the dialogue between Pururavas and Urvasi as narrated in Sūkta 95 of Mandala X of the *Rig Veda*. The Brāhmana proceeds:—

“Then at last her heart melted and she said: ‘Come to me the last night of the year, and then thou shalt be with me for one night, and a son will be born to thee’. He went the last night of the year to the golden seats, and while he was alone, he was told to go up, and then they sent Urvasi to him. Then she said: ‘The Gandharvas will tomorrow grant thee a wish; choose’. He said ‘Choose thou for me’. She replied: ‘Say to them—let me be one of you.’ Early the next morn, the Gandharvas gave him his choice; but when he said: ‘Let me be one of you,’ they said: ‘That kind of sacred fire is not yet known among men, by which he could perform a sacrifice, and become one of ourselves’. They then initiated Pururavas in the mysteries of a certain sacrifice, and when he had performed it, he became himself one of the Gandharvas.”

The learned Professor observes:—“This is the simple story told in the Brāhmana, and it is told there in order to show the importance of a peculiar rite, the rite of kindling the fire by friction, which is represented as the one by which Pururavas obtained immortality.”

About the etymology of Urvasi and Pururavas he says:—“The etymology of Urvasi is difficult. It cannot be derived from *urva* by means of the suffix *sa* (Panini V. 2, 100), because there is no such word as *urva*,* and because derivatives in *sa* like *romasa*, *yuvasa* & c., have the accent on the last syllable.

* *Note*.—Although the word ‘*urva*’ does not occur in the *Rig Veda*, the *Vāṭaspatya* under that word says that in the *Tiādyā* Brāhmana, *urvas* (*urvaś*) are mentioned as a kind of *Pitri-Devatās* that are supposed to be hovering over the earth, the word being derived thus: ‘he who has *urvi*, the earth, is *Urvaś*’. Thus the word having existed in the Brāhmana period, the idea that Urvast, though a nymph, went down to the earth and loved a mortal may have received support by looking upon Urvast as somehow connected with *Urva*. In *Rig Veda* X. 65, 18, Pururavas is said to have been a mortal at first.

I therefore accept the common Indian explanation by which this name is derived from *ur u*, wide, and a root *as*, to pervade, and thus compare *ur u-asî* with another frequent epithet of the Dawn, *ur ū ki*, the feminine of *ur u-a k* fargoing It is frequently said of Ushas that she prolongs the life of man. Again, she is called *anta rik sh a pr â*, filling the air, a usual epithet of the sun, *brî ha d d i v â* with mighty splendour, all indicating the bright presence of the dawn. That *Purûravas* is an appropriate name of a solar hero requires hardly any proof. Though *rava* is generally used of sound, yet the root *ru*, which means originally to cry, is also applied to colour, in the sense of a loud or crying colour, *i.e.* red. Besides, *Purûravas* calls himself *Vasî sh t k a* (the brightest) which, as we know, is a name of the sun; and if he is called *Aida*, the son of *Idâ*, the same name is elsewhere (*R. V.* III. 29, 3) given to *Agni*, the fire."

He concludes thus:—"The root of all the stories of *Purûravas* and *Urvasî*, were short proverbial expressions, of which ancient dialects are so fond. Thus '*Urvasî loves Purûravas*' meant 'the dawn rises'; '*Urvasî sees Purûravas naked*' meant 'the dawn is gone'; '*Urvasî finds Purûravas again*' meant 'the sun is setting'."

It seems to me, for reasons which I have endeavoured to explain below, that *Purûravas* and *Urvasî* are not the sun and the dawn, but the moon and his favorite spouse, the star *Rohinî*, personified as the two *a ra n i s*, pieces of wood, from which the summer light, likened to the sacrificial fire, is fancied to be churned. The *Rohinî* star represents *Vâ k*, Word or Knowledge (*vide* Essay on Creation). In winter she comes down to the night as if to woo the moon, who is king of night and who is the type of mortal man in the sky because he dies on every new moon day; and the story seems to have arisen to illustrate how she put him in the way of securing a place high in the starry region as the *devatâ*

or regent of the Orion's Belt *Mrigasiras*, where, he, it is fancied, is permanently united to her, as the two asterisms *Robinî* and the Belt are near each other. As winter, the night period of the year, is succeeded by summer or poetically gives birth to it, the fancy of the poet is that the *Robinî* star met the moon in the nights of winter, conceived of him and brought forth the summer light. An esoteric meaning, which will be explained at the end, seems to underlie the story. With this introduction let me proceed to the details.

In giving directions about the churning of fire, the *Satapatha Brâhmana* says:—

Thereupon he lays the lower churning-stick (with the top to the north) with 'Thou art *Urvasi*.' He then touches the (ghee in the) ghee-pan with the upper churning stick with 'Thou art *Âyn*', he puts it down (on the lower *a r a n i*) with 'Thou art *Purûravas*'. For *Urvasi* was a nymph and *Purûravas* was her husband; and the (child) which sprang from that union was *Âyu* (*Vide* Eggling in the *Oriental series* edited by Max Muller, Part II. p. 91). Again, "May the *Agni* called *Nabhas* know (thee). Go thou, O *Agni*, *Angiras*! with the name of *Âyn* (life)" (*ibid* p. 118).

It is thus clear that the ritualistic formulas, which the *Brâhmana* quotes, and which may be older than the *Rig Veda*—in whose period the rite of kindling the sacrificial fire by churning the two *a r a n i s* was well known (*R. V.* III. 29), the fire thus kindled being described as the infant son of the two *a r a n i s* (*V.* 9. 3), and these being sometimes called the two fathers (*I.* 31, 4,) and sometimes, the two mothers (*I.* 31, 2,)—identify *Purûravas* with the upper churning stick, *Urvasi* with the lower, and their son *Âyu*, first with the ghee as evidently the seed or embryo, and then with the fire generated by friction. *Purûravas* or 'he who cries much' is an appropriate name for the upper *a r a n i*, which produces the sound of much laborious churning necessary before the fire can be generated. *Urvasi*, according to *Monier Williams' Dictionary*, means 'wish, ardour, hot

'desire' &c. The root *as* primarily means, to eat, *vide* list in Max Müller's Science of Thought. Urvāsi then is 'she who eats much.' Eating means enjoying, *vide* the Vedic expressions:—'*so 'snute sarvān kāmān*'; '*Brāhma samasnute*'; '*sakalam bhadram asnute*'. The lower *arani*, which, so to say, wishes for and enjoys much the churning is Urvāsi (urn-*asī*).

The Taittiriya Sam. I. 5, 47, says that Agni, the fire, entered the vegetable kingdom (*visvā oshadhīr āviveśa*). In Rig Veda X. 124, 2, Agni is said to go into the navel called *arani*, the churning sticks, and III. 29, 2, says that Agni is placed in the two *aranis* as *garbhā*, embryo. The next two verses describe the instantaneous birth of Agni from the lower *arani* and calls him *Idā's* son, placed in *Idā's* seat—the fire altar. Thus, poetically, Agni is not only the son of the mother *arani*, but also of *Idā* or *Idā*, the altar.

There seems to have been reason for conceiving the moon as *arani*. Soma has three forms, viz. the moon, the *soma* plant and the *soma* juice. The *soma*, though a plant, is the lord of all *oshadhis* and *vanaspatis*, plants and trees (Rig Veda X. 97, 18; 22; and 23). Soma, called *Vanaspati* in IX. 12, 7, is probably the moon, and in I. 90, 8, which says 'May *Vanaspati*, and *Sūrya* the sun, be full of sweets to us,' the word *Vanaspati*, occurring as it does along with the sun, seems to mean the moon. The Taittiriya Sam. I. 8, 10, also says that the moon, king Soma, is *Vanaspati* and that he is king of *Brāhmanas*: *Rājā Somo 'smākam Brāhmaṇānām rājā*, evidently because it was the exclusive privilege of the *Brāhmanas* to drink the *soma*.

The idea found in the Vishnu Purāṇa II. 12, slokas 9 and 10, that on the *amā* or new moon (literally moonless) day, the moon first passes into water and then into all the trees and plants, and that therefore a person who cuts down or in any way injures any plant or tree on that day incurs *brāhmaṇatyā*, the sin of killing a *Brāhman*, seems to be

very old. I take the water to be the conjunctional solar rays in which the moon disappears on new moonday. The moon's entering trees and plants appears to be a myth derived from the moon's woody nature as Vanaspati; and the belief that although the moon disappears or dies,* he is not lost altogether, but exists in his other form, the trees and plants, apparently gave rise to the fear that he might be killed if these were cut.

Among the trees the *asvattha* ranked foremost, because it is the tree from the wood of which the two *arani* are made. In *Rig Veda* X 97, 5, the trees *asvattha* and *parna* are personified as the seat and home of all plants, the *parna* tree being also used in sacrifices as it is the tree with the branch of which the ceremony called *vatsâpâkaraṇa* is performed. In *Rig Veda* I. 135, 8, Soma is honored by the adjective *asvattha*. Thus the moon being Vanaspati, the lord of wood, all wooden things used in sacrifices are fit to be conceived as forms of the moon in his character as Vanaspati; for instance, *yûpa*, the sacrificial post, is called Vanaspati (*Rig Veda* III. 8). Thus the *arani* made of the wood of the *asvattha* is a form of the moon.

I shall next attempt to show how the word *arani* was capable of giving rise to a myth. Under *Rig Veda* V. 9, 3, in which the word occurs, Sâyanâ derives it from the root *ri* (No. 118 in Max Müller's List), 'to go or advance,' thus, *âbhyâmaṛtigakkhati agnir itirani*," i.e. the two pieces of wood are called *arani* because from them the fire advances. Supposing this is correct, the word was susceptible of being misconstrued, or purposely construed for the sake of pun, as *a-rani*, that which is without *raṇa*, joy. *Raṇa* is derived from *raṇ* (No. 107 in the list), 'to shout, rejoice.' The verbs *ranayan* (I. 100, 7), *râṇa* (IX. 7, 7), *ranan*

* The *Āi. Brāhmaṇa* V. 28. p 534 of Martin Haug's Translation says: "The moon at the time of the new moon is absorbed by the sun. With the death of the moon my enemy shall die and disappear."

(X. 25, 1) and *a r a n a y a n* (X. 88, 2) mean 'to rejoice or cheer.' *R a n a* means also war (I. 61, 6), because much shouting takes place in it. The word *a-r a n a* occurs in many places in the Rig Veda as meaning sorrowful, without joy, without love; in the last sense, it means a stranger or enemy. Therefore, the upper stick or the churn is Pururavas, the vehement crier or shouter, only when he is associated with his wife, the other piece of wood, Urvasi, and he is *a-r a n a*, joyless, when he is separated from her.

Now, taking the moon and the star Rohini to be Pururavas and Urvasi, the generators of the heavenly summer fire, a story arose as to how the former lost his wife and became *a-r a n a*, joyless, and how at last the son was born. I shall now try to explain what that story means phenomenally, taking together the Satapatha Brâhmana and the facts to be found in the dialogue in Rig Veda X. 95.

The year begins with the Day period. Both the moon and Rohini are now in conjunction with the sun, from whom the renewed moon springs forth. Verse 7 of the dialogue says:—'When Pururavas was born the self-shining rivers nourished him. The Devas created him for killing the Dasyus in battle field.' This seems to mean that the moon born from the sun* is nourished by the rivers, the flood of solar light, which go to the lunar globe to make him shine and kill the nightly darkness. Verse 4 says:—Urvasi gives wealth and food to her *s v a s u r a*, † father-in-law, and then wishing for the company of her husband goes from *a n t i g r i h a*, the near house, to *a s t a*, the house (of her husband),

* As to the idea that the moon is the offspring of the sun, vide the concluding portion of Ai. Br.

† The word *Svasura* occurs in Rig Veda X. 28, 1, also. The Devast of that Sûkta is Indra. In verse 1 a female, who is supposed to be the wife of Indra's son Vasukra, says:—"All the gods have come to my sacrifice; but my *svasura* has not come." Some of the other verses of this Sûkta are attributed to Vasukra, who describes himself as being endowed with extraordinary powers. The Sûkta is, in my opinion, put into the mouth of the heavenly sacrificer, the moon, and his wife, the Rohini. The gods, the solar rays, at the evening twilight, approach and advance upon the Orion-Sacrifice a few days before the sun Indra comes in conjunction with it. Being impatient of his delay the Rohini says: "All the gods have come", &c.

where they love each other.' This may be construed thus:—Her husband, the moon, is the son of the sun. At the period of the conjunction she strengthens and enriches the sun, her father-in-law, with the summer rays in the near house, which may be taken to be her position when in conjunction with the sun. Being now merged in the Day, she is in the world of the Gandharvas, who here are evidently the solar rays.

The Night period next begins. Rohini has now come to her husband's house, which may be taken to be her position when in opposition to or far away from the sun, but in conjunction with the full moon, which is the point down below the sun. Therefore it is fancied that she went down from the upper world, the Day or summer, to the lower, the Night, or autumn and winter, in which she loves the glorious autumnal full moon, when he is in the Orion-palace. Verses 8 and 9 say:—'Purūravas, the mortal, throws his arms around the slighty immortals; they tremble away from him like a trembling doe'. The moon is mortal, because he is subject to death on new moon day. The immortals may be the stars dimmed by the light of the full moon. Being the full moon of *sarāt* or autumn he is fully clad with moon light, and it is fancied there was a stipulation that he should not appear naked. He embraces Urvāśi three times a day and makes her happy (verse 5). This has reference probably to the worship of Agni three times a day at the three *savānas*, the wife being, according to an ancient idea (*Āṭhān. Up. V. 8, 1*), the Agni or fire in which the husband sacrifices himself to be born as the son. Urvāśi dwells with him four nights of *sarāt*, (which probably has reference to four full moon nights of the Night period).

The Conjunction again, at the end of the year and the beginning of another year. This being new moon day the moon is rayless and therefore naked. The two lambs appear to be the twin *Asvins*, who are the deities presiding over the peep of day (vide essay on *Asvins*). During the night period they are supposed to have remained fastened to

Urvasi's couch. Now that they are required to preside over the peep of summer or day-period, it is fancied, they are drawn out from there by the Gandharvas, the advancing rays of the summer sun. The heliacal setting of Rohini follows, and so, the moon "bewails his vanished love in bitter grief" and becomes a-rana. But in due course, the star rises heliacally and being now in the Dawn region she addresses the Dawn in verse 4, and telling her that she would go and meet her husband, she goes to the point of Conjunction with the full moon.

There she meets the moon Pururavas in Kurukshetra, which seems to be another metamorphosis of the same Orion which was exhibited as palace before. Kurukshetra means the sacrificial ground (vide p. 15), a proper place for the aranis to meet; and the dialogue in which Pururavas cries to her to stay and present him with a son seems to be the sound of churning poetically converted into a dialogue between the couple. Her saying that she will not stop, seems to mean that unless firmly held, the lower a r a n i will slide away in the act of churning. Pururavas begins the dialogue by wishing to exchange some words with her, but she says she is gone like the first of the dawns and is hard to be caught like the wind (verses 1 and 2.) This seems to mean that the star has commenced her journey sunward. In verse 3 Pururavas refers to "that non-heroic event (a v i r o k r a t a u)" in which "the lightning flashed like an arrow discharged from the quiver, like a swift steed winning cattle, winning hundreds, and the shouters (d h u n a y a h) bleated like lamb" Sâyana takes the n a in this verse to mean the negative, but Mr. Griffith takes it to mean 'like' and I follow him. He explains the verse thus:—'Yes, thou wentst from me with the speed of an arrow or a racer. The cowardly Gandharvas deluded us. They bleated like a lamb to make us think that one of thy pets was in pain or danger, and then by a flash of fictitious lightning made me visible to thee in my nakedness.' In verses 10 and 12 Pururavas says:—'May Urvasi who shines like lightning

grant my heavenward desire. May a brave son be born. When will he be born? When will he cry and shed tears and cling to his affectionate parents? When will Agni, (the fire) shine among the *asuras*? Sūyana rightly takes Agni to be the wished for son. She replies: 'Take my answer. In due time thy son will cry and shed tears for thy joy. I shall send thee that of thine which is (now an embryo) in me. Go thou to *astā*, the house again.' Then in verse 17 Purūtravas says:—'I, who am Vasishtha, the best of dwellers (*i. e.*, householders and sacrificers) hold Urvāśī who moves in the sky (*antarikshaprā*) and who measures the waters (*rajaso vimāni*). May thou be blessed! come back'. The original of 'come back' is *ni-vartasva*. Taking *ni* to mean *nitarām*, the sense would be 'do thou remain well and steady and not slip away.' Probably this is the sense, as Urvāśī held by Purūtravas must remain with him. Professor Max Müller translates 'Vasishtha' as 'the brightest sun,' deriving it from the root *vas*, to beam. The same root means also 'to dwell' in which sense Sūyana construes the word here thus: *samānānām madhye atisayena vāsayaitā*. 'Antarikshaprā' is an epithet which may be applied to any heavenly object, such as the sun, moon or star. 'Antarikshaprud' occurs in I. 116, 3, as meaning 'moving in the sky.' 'Rajaso vimāni' is rendered by Sūyana as 'she who is the manufacturer of waters'; but the expression may be compared with *vimamo rajāmsi* (I. 154, 1) said of Vishnu, who is well known in the *Rig Veda* as the god who measured the universe in three steps. The lady Rohini measures the waters, *i. e.*, the sky, by her apparent complete circuit of the sky in a year. In the last verse, viz 18, with which the *Sūkta* (X. 95) concludes, Urvāśī says finally to Purūtravas thus:—'The Devas say (*āhuḥ*) to thee this, namely, 'Thou who art (now) in the bondage of death wilt become even that (which thou art wishing for *i. e.*, thou wilt become father); thy *prajā*, offspring, will worship the gods with oblations and thou wilt rejoice in *svarga*,

heaven'." The offspring is the wished for son Agni himself, who is well known in the *Rig Veda* as the Hotar, as one who brings the Devas and worships them for us (I. 13, 1; 15, 12.) This verse, making as it does the birth of the son and his worshipping the gods the means of the father's going to heaven, must have given rise to the ancient idea found in the *Purānas* and also in the story of Hariskandra in the *Aitareya Brāhmaṇa* (VII. 13, verse 9) that a son-less man cannot go to heaven. But the son of Pururavas is clearly Agni, and it is no wonder that in the sacrificial age the only way to go to heaven was by becoming the father of Agni, that is, by kindling the fire by friction and thereby performing the sacrifices.

The *Rig Veda* is silent about Urvasi's asking Pururavas to meet her on the last night of the year. Confining ourselves to the *Rig Veda*, the phenomenal poetry is, I think, simply this. Getting the star Rohini again in the night or winter, the moon, personified as the Churn, churns, holding the dialogue—the churning sound—with her, throughout the night period, for it is no easy task to generate the fire by the attrition of the arani, as the *Ai. Br.* (p. 534) says that Agni "is produced by friction practised with (great) force and restraining the breath." The churning in the sky goes on, the moon crying for the birth of the son, and the star, representing the lower arani, assuring him that the fire latent in her will be born in due time. She makes the same assurance finally in the name of the Devas, the solar rays, from whom she came rising heliacally and to whom she is going back for heliacal setting, when, the moon, ending the night period on that new moon day which comes when the star has set in the sun, is fancied to succeed in generating the summer fire. So, in order, I fancy, to complete the sequel intended by the *Rig Veda*, the *Satapatha Brāhmaṇa* makes the moon Pururavas go up to the golden seats, evidently the conjunction with the golden sun, on the last night of the year; for on the new moon day ending the year, the moon is not to be

Aitareya Brāhmaṇa teaches us that the victim offered in the sacrifice is the substitute for the sacrificer; and so the Karma-Kāṇḍa or the Vedic ritual exacts the sacrifice of the body—that is exacts self-sacrifice—in order to rise in spirit. The human soul comes from the Supreme Self like the moonlight from the sun. It should be churned out from body or selfishness. Thus churned out from body, it poetically becomes aṅgaḥ, body-born or son, and it should be poured into or merged in the All-intelligent Supreme Self.

The royal garment seems to be an allegory upon all worldly, dazzling, useless possessions. So long as Purīravas saw but a worldly woman in Urvāśī they were deemed indispensable, but all that pleased the senses were ephemeral and soon vanished. Being still a worldly man he cannot see her when she is one with the sun, the emblem of the All-seeing Father. Later on he had a glimpse of Urvāśī as a type of the Gandhārvas, the holders of *g* o—light, knowledge—and learnt the rite of kindling the sacred fire, the self, and performed self-sacrifice as the only way to heaven. First he is made clothless, and then even bodyless.

The Vishnu Purāṇa IV. 6, in narrating this story says:—

In reply to the wish of Purīravas to be united again to Urvāśī, the Gandhārvas gave him a vessel of heavenly fire (Agni sthāli) and said: 'Divide this fire into three parts and perform sacrifice in them, having in mind the object of union with Urvāśī'. He had become a monomaniac by always thinking about his vanished love. As he was bringing the fire he said to himself: 'What a fool I am! I thought I was carrying Urvāśī. It is not she, but a vessel of fire'. He kept it down and went to his capital. But at mid-night he recollected what the Gandhārvas had said and hurried back, but found that the fire vessel had disappeared and that in its place an *asvattha* tree, containing a *sami* tree (*sami-grbham** *asvattham*) had grown. He removed

*Tait. Brāhmaṇa I. 1, 9 says 'sami garbhā Agniṃ manthati'—Evidently the object is to select the wood of the oldest *Asvattha* tree, and the *Sami* grows as a parasite on old *Asvattha* trees generally.

the tree and made a *raṇi* out of its wood, and as when doing so he repeated the *Gāyatrī* verse, the *raṇi* became twenty four fingers long in accordance with the number of letters in the *Gāyatrī*. He then churned the fire, and dividing it into three, performed the intended sacrifice and many other sacrifices, by the merit of which he went to the world of the Gandharvas and obtained union with *Urvāṣī*. Formerly there was only one fire; but from this act of *Purūravas* in this *Manvantara*, the three fires came to be in vogue.

The following passage occurs in *Rig Veda* I, 31:—

Tvam Agne! Manave dyām avâsayaḥ

Purūravase sukrīte sukrītānaḥ

Svâtrona yat pitror mukyase paryā

tvâ pūrvam anayan āparam punaḥ

Taking the word *manu* to mean the *manu* and to be an adjective of *Purūravas*, the verse may be rendered thus:—

O Agni! you make the sky roar for (the sake of) the man *Purūravas*, who performed good deeds (such as sacrifices) and for whom you (being the divine sacrifice-) are of better deeds. As soon as you come out by friction from the parents they take you to the east (as the *āhavanīya* fire) and then to the west (as the *gārhapatya* fire).

But *Manu* is the moon (vide *Maan* and *Deluge*), and the fact that *Manu* is here called *Purūravas* shows that the idea of the moon being the heavenly upper *Araṇi* was a well known idea at the time of the *Rig Veda*. The sound produced by churning accompanied by the flashes of fire is, in the opinion of the devout poet, metaphorically the thunder produced in the sky by the fire of lightning. Under this poetical view, it is the fire which is being generated that causes the sound; but that the root meaning of *Purūravas* is not altogether overlooked seems to be indicated by saying that the sound is made for *Purūravas*, the upper *Araṇi*, who cries for the birth of the fire, and then as the man Moon, performs the sacrifice. Thus,

as the sacrificial fire cannot be generated without the churn Purūravas, the myth arose that King Purūravas was the first to churn it and make the one fire into the three fires which are essential for animal sacrifices.

What the Vishnu Purāṇa says about Purūravas and Urvāśī seems to me to strengthen the fact of their being the two aranis. It teaches that the sacrificial fire should be regarded as heavenly. It was brought directly from heaven in a vessel representing its mother Urvāśī. Both remained with man so long as he carried them devoutly on his head but they vanished when he put them down. It is implied that since then the heavenly fire concealed itself in the *asvattha* tree and has to be brought out by churning the wood of that tree. The Purāṇa, it will be noticed, makes Purūravas cut down the whole tree. This apparently indicates complete sacrifice of body for churning out the self as Agni; for, this Purāṇa belongs to an age when the esoteric significance of the *asvattha* tree as the body of man was well known, vide the Bhagavatgītā XV. 1—3 about cutting down this tree of *asvattha* by the sword of *asaṅga*.

KURUKSHETRA.

The reasons for considering Kurukshetra to be the heavenly sacrificial ground of the Devas (vide page 9) will now be explained.

The Devas, literally the glowers or shiners, seem to be the solar rays. The Rig Veda says about the rising sun:—“*Devānām udagād anīkām*.” ‘The face of the Devas has arisen’ When commenting upon this in the Yajur Veda, Vidyāranya says:—“*Devānām īasmīnām, anīkām saṅghātām*”; that is, ‘the mass of rays has arisen’. Another well known name for the Devas is the Maruts; and the Taitt. Āraṇyaka V. 37, identifies the Maruts with the solar rays (*Asau khalu vā Ādityaḥ pravargyaḥ, tasya Maruto rasamayaḥ*). The Satapatha Brāhmaṇa says that Kurukshetra is the *Devayajana* or sacrificial ground of the Devas, thus:—

the tree and made *Arani* out of its wood, and as when doing so he repeated the *Gāyatri* verse, the *Arani* became twenty four fingers long in accordance with the number of letters in the *Gāyatri*. He then churned the fire, and dividing it into three, performed the intended sacrifice and many other sacrifices, by the merit of which he went to the world of the *Gandharvas* and obtained union with *Urvashī*. Formerly there was only one fire; but from this act of *Purūravas* in this *Manvantara*, the three fires came to be in vogue.

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Purūravase sukrīte sukrīttarah

Svātrona yat pitror mukyaṣe paryā

trū pārvam anayan āparam pannah

Taking the word *manu* to mean the *man* and to be an adjective of *Purūravas*, the verse may be rendered thus:—

O Agni! you make the sky roar for (the sake of) the man *Purūravas*, who performed good deeds (such as sacrifices) and for whom you (being the divine sacrifice) are of better deeds. As soon as you come out by friction from the parents they take you to the east (as the *āhavanīya* fire) and then to the west (as the *gārhapatya* fire).

But *Manu* is the moon (vide *Mann* and *Deluge*), and the fact that *Mann* is here called *Purūravas* shows that the idea of the moon being the heavenly upper *Arani* was a well known idea at the time of the *Rig Veda*. The sound produced by churning accompanied by the flashes of fire is, in the opinion of the devout poet, metaphorically the thunder produced in the sky by the fire of lightning. Under this poetical view, it is the fire which is being generated that causes the sound; but that the root meaning of *Purūravas* is not altogether overlooked seems to be indicated by saying that the sound is made for *Purūravas*, the upper *Arani*, who cries for the birth of the fire, and then as the man *Moon*, performs the sacrifice. Thus,

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"Kurukshetre 'mi Devāḥ yajñam tanvato" (1. 1. 5, 13).

"Teshām Kurukshetram Devayajanam, yasmād āhuḥ Kurukshetram Devānām Devayajanam, tasmād yatra kva ka Kurukshetrasya nigakṣhati tad eva manyato idam Devayajanam iti; tad hi Devānām Devayajanam" (11, 1, 1, 2).

The Vājasaneyā Sam. I. 1, 28, addresses the earth thus:—"Prithivī Devayajani!":—"O Earth! O thou who art the sacrificial ground! Then comes the following verse:—

Purā krātsya visrīpo Virapsin!
ud ādāya Prithivīm jīva-dānum
Yām orayan Landramasi svadhābhis
tām u dhīrāso anudīya yajante,

According to the commentator, this verse is addressed to Yajña, sacrifice, in his forms as Vēdī, altar, which he takes to be one of the forms of Vishnu; for the oft repeated Vedic saying is:—"Yajño vai Vishnuḥ" Following the commentator the verse may be rendered thus:—

'O Virapsin! (or the vehement crier, the Vedas sung forth in the sacrifice being as it were the cries of Sacrifice.) That life-giving Earth, whom they (the Devas) in order to protect her from the tumultuous krāra, battle, took up along with the svadhās (Vedas) and deposited with the moon, Her (the Earth) only the sacrificing wise (priests) see (in their Vēdī, fire altar, here.)'

The commentator quotes the Sṛṇti:—"S a ṅ g r ā m o v a i k r ā r a m," for taking krāra, cruel, to mean battle. He narrates an Ākhyāyikā to the following effect:—

"Once upon a time a battle with the Asuras became imminent to the Devas, who deliberated thus: 'Let us fight, depositing the Devayajna (the sacrificial ground), which is the essential part of Earth, with the moon. If

we are defeated, let us perform sacrifice on the Devayajana (which we depo-it with the moon) and (by the merit of it) defeat the Asuras'. So they extracted the essential part of the Earth and deposited it with the moon (for safe custody). That part is still seen to be black (on the lunar globe.)"

This is a poetical explanation of the *kalanika* or dark streaks visible on the moon; but at the same time it appears to me that the sacrificial ground taken up (to the sky) and deposited with the moon must be the square of the Orion, of which the Belt *Mrigasiras* is dedicated, in the Vedic calendar of the asterisms, to the moon. So, the Orion in the sky seems to be the Kurukshetra or sacrificial ground of the Devas. The *Rig Veda* places the horse head of *Rishi Dadhyañ* (the Curd-white man?) in the house of the moon and calls that place by another name, *Saryanâvat*, which seems to be the place of the heavenly soma juice and which a *Brâhmana* legend places in the *jaghanârdha* or middle region of Kurukshetra. As *Râjâ Soma*, the king of liquids, is identical with the moon Soma, the place of the celestial soma is to be found only in the Orion, the house of the moon as well as the heavenly sacrificial ground. Now, in the bright half of the year from the Conjunction up to the Opposition, the Orion remains with the Devas, the solar rays; and when at the Opposition it is fully in the night from sunset to sunrise, the Devas, it is fancied, deposited it with the moon, the lord of night. Thus, losing their Devayajana alias Kurukshetra with the moon, the solar rays fight with the Asuras, the powers of darkness, in winter and are worsted; but when the Conjunction comes, they, it is fancied, perform sacrifice on the Orion and conquer the Asuras, as the bright half of the year has now come back. If a part of Northern India is called Kurukshetra, the most sacred ground, it shows that it was one of the oldest settlements where our ancients established their home and their sacrificial places. Having conceived the Orion to be the sacrificial ground of the Devas, they sanctified their earthly

"Kurukshetre 'mī Devāḥ yajñam tanvato" (I. I. 5, 13).

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Kurukshetra by thinking it to be the Orion itself brought down, with all the Devas as the performers of their sacrifice here on the earth. We shall see in the essay on *Vasishtha* how our ancient sacrificers brought down the Devas, the rays, to perform sacrifices as their priests here.

Although the *Rig Veda* has not the word Kurukshetra, it addresses Kurusravana as the giver of wealth (X. 32, 9); and in the next hymn (33, 4) the *Rishi* says:—‘I choose (*âvriṇi*) Kurusravana, the king, the son of Trasadasyu’. Sâyana explains Kurusravana to mean ‘the hearer of the praise of sacrificers’ (*Kuravaḥ = Yajña kartāraḥ, teshām stutinām srotā = Kurusravanaḥ*). Thus *ku ru* means the doer, the performer; and in a sacrificial age the performer of sacrifice was the performer; and so his *Yajña - bhūmī*, sacrificial ground or field, was called Kurukshetra. The manner in which king Kurusravana is addressed as a deity shows that he is most probably the well known Vedic king Soma, the moon.

• VASISHTHA, VISVÂMITRA AND AGASTYA.

Dr. Martin Haug, in his Introduction to the Aitareya Brâhmana, page 57, says:—

“The sacrificer first mentions the gods who are to act as his priests—‘Agni (the fire) is my Hotar, Âditya (the sun) my Adhvaryu, the Moon my Brahmâ, Parjanya (the god of rain) my Udgâtar, the Sky (âkâśa) is my Sadasya (superintendent), the waters are my Hotrâsamasis (all the minor Hotri-priests), the rays my Kâmasa Adhvaryus (cup-bearers). These divine priests I choose (for my sacrifice).’ ”

The fiery dawn suggests to the imagination two poetical ideas: (1) that the gods, the solar rays, as the priests, have kindled the morning sacrificial fire in the sky, and are offering oblations to the rising sun, the emblem of God, under many names, such as Indra, Brâhaspati, Mitra, the celestial Agni, &c. ; and (2) that the same rays, as warriors, are waging a bloody war with the Râkshasas, the powers of darkness, and are conquering them. Thus, the dawn is both the sacrificial field and the battle field. Transferring ourselves to the dawn of the year of the olden time, we go to the region of the Pleiades, the Aldebaran and the Orion, and there the old Vedic poets saw, in the beautiful square of the Orion, the celestial sacrificial field of the Devas. This is but one of the numerous metaphors which the Vedic poets conferred upon the Orion. While it is the sacrificial field of the Devas, the solar rays, when they come in conjunction with it once a year, it is also at the same time their battle-field; for, the advent of the sun and his rays there, signifies their victory over the dark powers of winter. Thus, the gods are both sacrificing Rishis and fighting warriors. The Orion, as the sacrificial ground, is the celestial place of the dual gods Agnîshomau (Agni and Soma), because the sacrificial ground is the natural place for the fire Agni with all the hosts of his rays, and because the Orion is the home of the moon Soma, the regent of Mrigaviras. So, both Agni

and Soma, along with their rays, are, among other gods of the atmosphere, the celestial sacrificers worshipping the sun in the sky; or sometimes the sun himself as Prajâpati is the sacrificer. If man, the sacrificer here, cannot fly up to the gods in the sky, he devoutly brings them down; and it is for making his sacrifice here, a celestial sacrifice, that he appoints the gods themselves to act as his priests in addition to the human priests. I am of opinion that many of the hymns of the *Rig Veda* were composed as if sung by the celestial sacrificers, chiefly Agni and Soma, with their rays as their peoples; that Vasisht^ha, Vâmadeva, Atri, Visvâmitra, Bharadvâja, &c. who are the reputed authors of the hymns, are names of the celestial sacrificers Agni and Soma, into whose * mouth it became necessary to put them in order to make the sacrifice here a celestial one; and that as they are thus gods metamorphosed as sacrificers, we find here and there in those very hymns, very strange and supernatural things said of them in a manner which no human authors would have said of themselves. Whoever the authors were, as they composed the hymns for the celestial sacrificers, they were free to reveal here and there the character of these sacrificers. The custom which now prevails of men being named after their gods, such as Râma, Krishna, Siva, Kumâra, &c. must be ancient; only in the ancient days, the names of the gods were different. Supposing that in the Vedic days there were several names for the gods Agni, Soma, and others, and that the several families took up, each, some one of those names, they would naturally be known as the Vâisht^has, the Kshikas, the Bharadvâjas, &c. They knew very well that the family names they bore were names of the gods; and when they composed hymns, it was natural that each clan should give preference to the name of the god it bore, in dedicating the authorship to him as its celestial poet and sacrificer. Hence the peculiarity of the *Rig Veda* that in its human poets the celestial poets are often merged.

* In some instances the Rishi-names of the Sâktas have arisen by fancying the Devatâs themselves to have been the Rishis.

In this essay, I shall attempt to show that *Vasishtha* and *Agastya*, who are born from *Urvashi* in a very strange manner, are *Agni* and *Soma*; that *Visvâmitra* is another metamorphosis of the moon, king *Soma*; that the story of the rivalry and animosity between him and *Vasishtha* is a myth which arose in the post *Rig Vedic* age, by misunderstanding or misinterpreting the meaning of a certain verse and by conjuring up the phenomenal animosity which can be easily imagined as existing between the sun as *Agni*, the day priest, and the moon, the night king; and that *Visvâmitra* and king *Sudâs* are identical. An examination of the several passages connected with *Sudâs* has, to my mind, revealed the fact that the following names which occur in the *Rig Veda*, and some of which are believed to be the names of distinct personages, are names of the moon:—

<i>Visvâmitra.</i>	<i>Asvatha.</i>
<i>Sudâs.</i>	<i>Bharadvâja.</i>
<i>Divo-dâsa.</i>	<i>Bharata</i>
<i>Sumitra.</i>	<i>Kasoju</i>
<i>Manu.</i>	<i>Subandhu.</i>
<i>Kyavâna.</i>	<i>Usinara.</i>
<i>Atithigya.</i>	<i>Ikshvâku.</i>
<i>Prastoka.</i>	<i>Bhajeratha.</i>

I shall begin with *Rig Veda* VII. 33, which is a hymn about the *Vasishthas*, whom I take to be the rays of *Agni* fancied to be in the *Orion* sacrificial field.

Indra had gone far away to drink the soma of *Pâsadyumna*, son of *Vayata*; but the *Vasishthas* brought him to themselves in order to drink their soma; and thus brought, he says: 'These white-colored singers have made me joyful; standing on the barbish (the sacred grassy seat at the sacrifice) I tell the heroes—O *Vasishthas*! for the sake of help be near to me' (verses 1* and 2).

* In verse 1 the *Vasishthas* are further spoken of as wearing their lock of hair on the right side of the crown of their head. If there is reason to believe that this was the peculiar custom of the family of *Vasishthas* even at the time of the *Rig Veda*, it only indicates that the marks of one of the most respected families of those days were transferred to the heavenly poets.

This looks as if the sun goes away from the Orion in winter to receive the worship of some mythical person, but at the Conjunction, the rays of Agni supposed to be in the Orion sacrificial ground, bring him back and worship him. He drinks the soma, evidently the moonlight offered to him on this new moon day, and gets his summer strength. Just as, at the daily dawn, the rays of Agni join the sun when he goes up to him with the oblations, so at the break of the bright period in the Conjunction, the rays of the heavenly Agni, in the Orion sacrificial field, attend upon the sun, as the summer rays, and he asks them to be with him and help him (in conquering the powers of darkness).

Accordingly, with the Vasiṣṭhas, Indra crosses the river (either the Night or Day conceived as river); with them he kills Bheda (a mythical personage, probably the darkness); and with their brahman, song, he protects Sudās, the liberal giver, in what is called the Dāśarājña,* i.e. the fight with ten kings. This looks as if the moon Sudās had to fight with the powers of the darkness of winter. In the Conjunction, when the sun has arrived at the moon's house, the Orion, he is fancied to have come up to the moon's rescue (verse 3).

Pleased with the songs of the Vasiṣṭhas, who are Fathers, † Indra turns the axle of his car (in order evidently to go up to them to receive their offerings) and blesses them by saying: 'may you never become thin, since by singing aloud your sakvaṛi‡ verses, you have infused vigour into your Indra' (verse 4).

* Some ten kings not named, but who were non-sacrificers (ayajyavah) joined together on one side and besieged and pressed Sudās down together with the warriors called Tritsuṃ on the other; but the gods Indra and Varuna protected them (VII 83, 6; 7; and 8).

† Vide the Aṅgīrśas, (page), as to the solar rays being conceived as our Fathers. In X 15, 8, the Vasiṣṭhas are called our ancient Fathers; and X. 66, 14, says that Father like and Rishi-like the Vasiṣṭhas sing to the gods for happiness.

‡ Sakvaṛi is one of the metres. It is derived from sak, to be strong. Probably Sakvaṛi was a martial air.

Being surrounded (by enemies) and feeling thirsty in the Dâsarâjûa fight, they (Vasishthas) implored heaven; Indra heard the praising Vasishtha (their chief Agni) and made the outlook or view (loka) wide for the Tritsus (verse 5).

This shows that the Vasishthas are identical with the Tritsus. When the sun comes to the Orion, he makes the outlook wide by lengthening the days.

In that Dâsarâjûa fight, the Bharatas were cut up and thinned (*parikkhinâh Bharatâh arbhakâsah*). Vasishtha became (their) leader and then the tribes of the Tritsus extended themselves (verse 6).

This shows, as indeed Sâyana says, that the Tritsus and Bharatas are identical. We shall see further on that Bharata is but another name of Sudâs, the liberal king Moon. Bharata means the supplier of oblations and as such a sacrificer. So the Bharatas are identical with the Sudâses, the men of king Sudâs. The summer rays, which though fiery are the producers of the summer rains, may well be fancied to be the offspring of both Agni, the fire, and Soma, the lord of the soma juice, which is the liquid of liquids. In the Conjunction, both the rays of Agni in the Orion and the moon-beams of the moon, who gives them up on the new moon day at the end of the dark period, are fancied to enter the sun and make him the scorcher as well as the rainer of summer. But when winter comes, the fiery rays disappear into the Orion, to smoulder there as if they were cut up by the powers of darkness, and though, under another fancy, the same rays are transferred by the sun to the moon of Sarat, to shine as moon-beams in the night portion of the year, they too are cut up by the powers of darkness in dark fortnights. But when the Conjunction comes, Agni Vâsishtha becomes the leader of the hitherto smouldering summer rays, and they become victorious and extend themselves every where in the shape of summer heat and rain.

Like the sun's growing glory is the splendour of the Vasishthas, and like the seas is their unfathomed greatness.

This looks as if the sun goes away from the Orion in winter to receive the worship of some mythical person, but at the Conjunction, the rays of Agni supposed to be in the Orion sacrificial ground, bring him back and worship him. He drinks the soma, evidently the moonlight offered to him on this new moon day, and gets his summer strength. Just as, at the daily dawn, the rays of Agni join the sun when he goes up to him with the oblations, so at the break of the bright period in the Conjunction, the rays of the heavenly Agni, in the Orion sacrificial field, attend upon the sun, as the summer rays, and he asks them to be with him and help him (in conquering the powers of darkness).

Accordingly, with the *Vasishthas*, Indra crosses the river (either the Night or Day conceived as river); with them he kills Bheda (a mythical personage, probably the darkness); and with their brahman, song, he protects Sudâs, the liberal giver, in what is called the Dâsarâjûa,* i. e. the fight with ten kings. This looks as if the moon Sudâs had to fight with the powers of the darkness of winter. In the Conjunction, when the sun has arrived at the moon's house, the Orion, he is fancied to have come up to the moon's rescue (verse 3).

Pleased with the songs of the *Vasishthas*, who are Fathers, † Indra turns the axle of his car (in order evidently to go up to them to receive their offerings) and blesses them by saying: 'may you never become thin, since by singing aloud your sakvarî ‡ verses, you have infused vigour into your Indra' (verse 4).

* Some ten kings not named, but who were non-sacrificers (*ayajyarah*) joined together on one side and besieged and pressed Sudâs down together with the warriors called *Tritas* on the other; but the gods Indra and Varuna protected them (VII 83, 6; 7; and 8).

† Vide the *Ângirases*, (page), as to the solar rays being conceived as our Fathers. In X. 15, 8, the *Vasishthas* are called our ancient Fathers; and X. 63, 14, says that Father-like and Rishi-like the *Vasishthas* sing to the gods for happiness.

‡ *Sakvarî* is one of the metres. It is derived from *sak*, to be strong. Probably *Sakvarî* was a martial air.

Being surrounded (by enemies) and feeling thirsty in the Dāsarājūa fight, they (Vasishthas) implored heaven; Indra heard the praising Vasishtha (their chief Agni) and made the outlook or view (loka) wide for the Trītsus (verse 5).

This shows that the Vasishthas are identical with the Trītsus. When the sun comes to the Orion, he makes the outlook wide by lengthening the days.

In that Dāsarājūa fight, the Bharatas were cut up and thinned (parikkhināḥ Bharatāḥ arbhakāṣaḥ). Vasishtha became (their) leader and then the tribes of the Trītsus extended themselves (verse 6).

This shows, as indeed Sâyana says, that the Trītsus and Bharatas are identical. We shall see further on that Bharata is but another name of Sudâs, the liberal king Moon. Bharata means the supplier of oblations and as such a sacrificer. So the Bharatas are identical with the Sudâses, the men of king Sudâs. The summer rays, which though fiery are the producers of the summer rains, may well be fancied to be the offspring of both Agni, the fire, and Soma, the lord of the soma juice, which is the liquid of liquids. In the Conjunction, both the rays of Agni in the Orion and the moon-beams of the moon, who gives them up on the new moon day at the end of the dark period, are fancied to enter the sun and make him the scorcher as well as the rainer of summer. But when winter comes, the fiery rays disappear into the Orion, to smoulder there as if they were cut up by the powers of darkness, and though, under another fancy, the same rays are transferred by the sun to the moon of Sarat, to shine as moon-beams in the night portion of the year, they too are cut up by the powers of darkness in dark fortnights. But when the Conjunction comes, Agni Vasishtha becomes the leader of the hitherto smouldering summer rays, and they become victorious and extend themselves every where in the shape of summer heat and rain.

Like the sun's growing glory is the splendour of the Vasishthas, and like the seas is their unfathomed greatness.

The Vasishtas, with their hearty songs, move on the hidden thing. Weaving the cloth spread or ordained by Yama, they sit near to the Apsarases (verses 8 and 9).

I take the hidden thing to be the Orion-Sacrifice, hidden, because it is now in Conjunction with the sun. If we compare this verse with the first verse of X. 130, which is about the deified Sacrifice, it will become clear that the woven thing is sacrifice. Under one imagery, it is a tree of thousand branches, as there are several kinds of rites to be performed in the sacrifice. Under another imagery, it is the cloth spread by Yama, who here is to be understood as the moral governor of the universe, from the root *yam*, to control. Yama himself wove and spread it first in order that men might do so. The plural form Apsarases is intended for the singular Apsaras, who, as is clearly stated further on, is Urvasi. In the Conjunction, the summer rays, as priests, move on the Orion in performing their sacrifice there, and sit by Urvasi, the star Rohinī.

Having thus described the feat of Vasishtas and the Vasishtas, the poet enigmatically describes the birth of Vasishtas and Agastya in the remaining verses.

Vasishtas, endowed with many a gift and bestowing thousands, sprang forth from the mind of Urvasi (like) a light of lightning, in order to weave the cloth spread by Yama: That was his one * birth, when the dual gods Mitra and Varuna saw him flash forth as such, and when Agastya brought him to the people (verses 10 and 12). He was born from Urvasi and is Maitravaruna. He is the drop (*dr̥ap̥sa*) that was effused with the divine chant, i. e. when the hymns were being chanted, and was laid in the *pushkara* by all the gods (verse 11). The two (Mitra and Varuna), born in the sacrifice (*sattre jātan*), i. e. (as Sāyana says, taking *jātan* to mean *dīkshitan*) initiated † in the

* One may be taken to mean here noteworthy, celebrated.

† In support of Sāyana's rendering it may be stated that the *dīkshā* or initiatory rite at the sacrifice gives the sacrificer a new birth. The *Al. Br. I. 3*, says, "The priests make him whom they initiate (by means of the *Dīkshā* ceremony) to be an embryo again (i. e. they produce him anew altogether." *Lang Vol. II*: p. 2.

sacrifice, both dropped similar retas into a kumbha, pot; thence, from the middle (of the pot), there rose up Mâna (another name of Agastya), and thence, they say, *Rishi Vasishtha* was born (verse 13).

Thus *Vasishtha* flashes forth like lightning and is laid in the pushkara. 'Pushkara' means the lotus, the *Arjuna* being called *pushkara-srajâ*, adorned with lotus garlands. The *Taitt. Âraṇyaka*, I. 22 and 25, regarding the *Âruṇa-ketukakayana*, says that the northern Vêdî or altar should be dug knee-deep and filled with water ankle-deep, and that spreading in it lotus leaves, lotus stalks and lotus flowers, Agni, the fire, should be established. Thus a flowery seat is prepared for Agni.

Rig Veda. VI. 16, 13, says that Atharvan churned Agni on the pushkara, lotus:—"Tvâm Agno pushkarâd adhi Atharvâ nir amantata."

This verse is quoted in the *Taitt. Sam.* IV. 1, 3, and V. 1, 4, where, pushkara is taken to mean pushkara-parṇa, lotus leaf. It is stated there that on the lotus leaf, placed on the black deer's skin (*krishnâjina*), mud is spread as a seat for the churned fire, this being done because Atharvan first found Agni resting on the lotus leaf (*pushkara-parṇo hyenam upasritam avindat*). It is also said there that Agni is the Hotar, (priest) and *Vasishtha*, (*adabdhavratapramatir Vasishthah*), and he is asked to perform the sacrifice. These words viz. '*adabdhavratapramatir Vasishthah*' are taken from the *Rig Veda* itself (II. 9, 1), and are quoted in *Âi. Br.* I. 28 also, with this explanation:—"Agnir vai Devânâm Hotâ Agnir vai Devânâm *Vasishthah*". Agni's being Purohita to the gods is mentioned in the *Rig Veda* also, for instance X. 150, 4. In many places in the *Rig Veda*, Agni is called Purohita, Hotâ, and the sacrificer, *Grîhapati*; and he is distinctly called *Vasishtha* along with the epithets *Sukra*, bright, and *pāvaka*, purifier (VII. 1, 8).

Vasishtha is derived from the root *vas*, which, accord-

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Vasishtha is derived from the root *vas*, which, accord-

by infusing into him the *Ātman* or Self, which is done by repeating the *Vṛishūkapi* hymn (*R. V. X. 86*).

Now, taking the *Vasishtha* of *Rig Veda VII. 33*, also to be *Agni*, there are in that hymn, as we have seen, two descriptions of his birth. According to one (verses 10 and 12), he springs forth as lightning from *Urvasī*, the mother *Aravī*; and *Agastya* who is the *soma* in its three aspects, the *soma* creeper, the *soma* juice and the moon, is said to bring him, probably because the fire is produced by friction after the *soma* creeper is purchased and brought in a car to the sacrificial ground, vide *Ai. Br. I. 15, p. 35*. According to the other description, *Vasishtha* is effused as the drop, and the same is said of *Agastya* (verses 11 and 13). It looks as if the poet, in describing the churned *Agni Vasishtha* as the drop, wanted to establish a close comparison between this divine sacrificing *Hotar*, priest, and the human *Yajmāna* who is spiritually sacrificed as the seed; for, it is to be noted, this *jāta*, newly born or churned *Agni*, is thrown into the *Āhavanīya* fire, which is called the womb in which the priests are called on to lay him (*sisīta*), *R. V. VI. 16, 41; 42*; the verb *sisīta* implying that he is laid as *sisū*, infant. This sacrifice of the churned fire in the *Āhavanīya* fire is done by repeating *Rig Veda I. 164, 50*: *Yajūna Yajñam ayajanta Devāḥ*, which means that the Gods worshipped *Yajū*, taken to mean here the *Āhavanīya* fire, with *Yajū*, the churned fire, as an offering, vide *Ai. Br. I. 16, p. 38*.

And there is great similitude between the churned fire and the *soma*. Both are *Ātithis*, guests, and should be honored with the *ātithya-ishi* (*R. V. I. 91, 16; VIII. 41, 1; and Ai. Br. I. 15 and 17*). Both are called *sisū*s, infants, (vide *R. V. I. 145, 3; II. 35, 13*, about *Agni*; and *IX. 1, 9; 33, 5; 38, 5*, about the *soma*). Both have ten sisters, who are the fingers of both the hands used in churning the fire and pressing the *soma*, (vide *R. V. III. 29, 13*, about the former, and *IX. 1, 7*, about the latter). Both come out from the vegetable kingdom, the churned fire from *vanaspati*

or tree, from the wood of which the aranis are made, and the soma juice from oshadhi or the plant. Although Agni is well known as priest, still he is also called king (III. 1, 18; 55, 4); and although the soma is well known as king, still he is described as kavi, rishi and vipra (IX. 12, 4; 11, 1; 107, 7); and Agastya is called Rishi (I. 179, 6). Both Agni and Soma have three forms, the former as fire here on earth, as lightning in the aerial regions or antariksha, and as the sun in the sky; the latter, as the soma plant and juice here, as the moon on high, and as the Belt, the seat of the celestial soma in the third or highest heaven. And lastly (1) the oblation or the throwing of the churned Agni into the fire, (2) the oblation of the soma juice, (3) the oblation of the vapā or omen'um and (4) the oblation of the ājya are all called amritāhntis, or oblations of ambrosia, by which immortality is gained (Ai. Br. II. 14, p. 102).

The pressed soma juice is put in a wooden vessel called kalasa or drona (IX. 3, 1; 8, 6); but in VIII. 72, 11, the soma, called there madhu, is said to be poured into pushkara, which Sāyana there takes to mean the vessel called upayamani; so that the receptacle of the churned fire, Vasishtha, and the receptacle of the pressed soma, are known by the same name, pushkara.

That the pot should be the womb of the soma is as it should be; but that the churned fire should be conceived as effused into the same pot is rather incongruous, though it should be remembered that the poet looked upon both these infants as the drops and as such fit to be put in a pot. This incongruity seems to have attracted notice subsequently. Taking advantage of the expression, "from the middle of the pot there rose up Māna or Agastya" (verse 13), a way was paved for restricting the pot-birth to Agastya; for, the Brhaddheratā of Saunaka, quoted by Sāyana, says that the retas fell partly inside the pot and partly outside on the floor, that the former became Agastya and the latter

Vasishtha, and that the gods laid Vasishtha in the push-kara (leaf).

Accordingly, Vasishtha is not so well known in post Vedic literature as Kumbha-sambhava, as Agastya is. Likewise, the name Maitravaruna has stuck to Agastya more closely, and it may be noted that in the preparation of the soma juice, the priest called Maitravaruna, the first assistant of the Hotar, has very much to do; vide Dr. Haug's Introduction to the Ait. Br. p. 19. But in the Rig Veda, Maitravaruna occurs only once, and that, as already shown, in VII. 33, 11, in which Vasishtha is addressed as Maitravaruna. Dr. Haug has shown that Samstar was the name of the Maitravaruna priest in the time of the Rig Veda; and as the dual gods Mitra and Varuna are mentioned in verse 10, it is probable that the Maitravaruna of verse 11 is a patronomic and not the priest of that name.

The birth of Vasishtha and Agastya may be unriddled thus:—The Brihaddevatā says that when Mitra and Varuna were performing a sacrifice, they emitted their retas by seeing the Apsaras Urvasi, and put it in a pot. Mitra is one of the well known names of the sun. Varuna is well known as the god of water. I would take him here to be the moon, the lord of the soma juice, the king liquid. The poet evidently wants to show that Agni and the soma should not be supposed to be earthly objects but are the very sacrificed selves of the heavenly sun and moon, sacrificed, because the sacrifice in which the vapâ, representing the sanctified sacrificer, is offered, is, as we have seen, symbolical of self-sacrifice, by which the sacrificer obtains a spiritual form. It is for this spiritual birth that sacrifice was performed. So, the words sattre jâtan should be taken to mean that Mitra and Varuna were, by means of sacrifice, born spiritually in the forms of our Agni and the soma. Foamoured of Urvasi or Vidyâ—cogitating with Lady knowledge—the fatherly Mitra and Varuna are born as the two infants Agni and the soma. Vasishtha flashes forth from the mind of Urvasi or Vidyâ 'in order to weave the

ficed in the beginning in view to his becoming the Self of all creatures (that He may love them all as Himself).^{*} It is to be noted that the Mantia (X. 90, 15), mentioned in connection with the sacrifice of Purusha as Yajña, is the same as that used in sacrificing the churned Agni. Having thus gone to the Purusha Sūkta, it seems not unlikely, at any rate, not beyond the range of possibility, that the Paurāṇic poet, brooding over the mythical *vesyā* nature of Urvasī, was struck with the similarity of the word *vesyā* to the word *vaiśya* in the sentence:—*ūr ū tad a sya ya d vaiśya h* (X. 90, 12), and concocted the pun, that like the Vaisyas, the *vesyā* Urvasī was born from Purusha-Nāḍi-yaṇi's *ūr ū*, thigh. By this pun, the Paurāṇics made Urvasī, Ūrvasī, a form given in the Vāṇaspatyam as the variant of the name Urvasī.

Phenomenally, let us go over a year with the sun, moon, and Urvasī, the star Rohinī. The sun Mitra is enamoured of the star Rohinī so long as she is in the Day. When she falls into the Night, she has taken away the sun's *tejas* or summer light. In the Night or winter, she is loved by the moon and may be fancied to absorb his light, for in each succeeding month in the six months of the dark period, the moon, when in conjunction with the star Rohinī once in a month, becomes lesser and lesser, until, on the new moon day of the Conjunction, he gives up all his light. This exhibits the sun and moon as spending or sacrificing their lights, lives, the one in summer, the other in winter, for general good, Urvasī or knowledge making them do so. The sons born are Agnishoman, the flash of lightning and its twin brother rain, both spending themselves for general good. Thus, the churned *bre* and the pressed *soma* appear to be emblematic of the spiritual essence of the heavenly shiners, knowers—the sun and moon—and to represent respectively the light, and the drink, of self-sacrifice.

^{*} About the Purusha of the Purusha Sūkta and about His being identical with Nārāyaṇa, the Rishi of that Sūkta, see the essay on Creation, (p.).

The authorship of Mandala VII of the *Rig Veda* is attributed to Vasishtha himself. But it is not easy to believe that any human poet described himself as the seed effused into the pot. The poet, whoever he is, addresses Vasishtha thus:—‘Vasishtha! honor Indra in the battle (VII. 28, 1). Vasishtha! carry the delightful and bright hymn to Varuna. (88, 1)’. From this it is evident that the poet asks Agni Vasishtha, the messenger, to carry his song to Varuna. Again, in 96, 1, the poet says:—‘Vasishtha! sing a lofty song to the goddess Sarasvatī, the mightiest of rivers’. All this in the vocative. We have seen how with divine attributes the poet spoke of Vasishtha and the Vasishthas in the third person in Sūkta 33. In other places also of mandala VII, the third person is used, thus:—‘O Agni! Vasishtha, fattening you, killed Jarūtha (9, 6)’. The churned fire, put in the *Āhavaniya* fire, accompanied by the necessary oblations of fuel and clarified butter, may well be said to fatten Agni. Nay, in VII. 1, 7, Agni himself is said to have killed Jarūtha, who can only be some mythical being, representing darkness or ignorance. The poet says further: ‘Thus hath Vasishtha praised victorious Agni wishing for wealth. May he bestow wealth on us (42, 6). O Indra! understand well this my word which Vasishtha utters (22, 3).’ The poet evidently hands over his song to Agni for being carried by him and sung to Indra. Again:—‘Vasishtha praises Indra to bring help for us (26, 5). O Indra! Vasishtha has poured forth his prayers desiring to milk you like a cow (18, 4). O Maruts! Vasishtha does not overlook the lowliest of you (59, 3). O *Āsvins*! choosing you we have let the sacrifice follow its course; sent as the swift walker (messenger) Vasishtha aroused you with prayers (73, 3). Vasishtha opens the doors of *Rita* for Sarasvatī (95, 6).’

All this is quite appropriate of the divine priest Agni. The name of Vasishtha occurs similarly in Mandala X. 63, 15; 150, 5; 181, 1. It is therefore no wonder that Agni Vasishtha became the ideal of sacrificers and *grīhapatis*, so much so that every body wished to become Vasishtha; for

instance, in the Pitṛi-tarpana mantras, the man offering water to the Fathers says: "May I become Vasiṣṭha to you! 'Vasiṣṭha bhūyāsam'").

Before going to the other Rīg Vedic verses, about Agastya, and to the Purāṇic stories about him, I propose to examine—

- (1) the verses relating to king Sudās and the other names referred to at page 21, *ante*, as names of the moon, and to Vasiṣṭha's so-called rival Visvāmitra;
- (2) the Brahmana and Purāṇic stories about them and Vasiṣṭha's progeny, and
- (3) the stories about Visvāmitra's daughter Sakuntalā and incidentally those relating to Sāvitrī, Triśanku and Hariskandra to whom Visvāmitra becomes a priest.

Sudās (Sudāh) means 'he who gives well', the liberal giver, vide Yāska's Nir. 2. 21. (Sudāh kalyāṇa-dānaḥ) quoted by Sāyana under I. 47, 6. In VIII. 78, 4, Indra is called Sudāh, the liberal giver (of blessings). In I. 181, 1; and 183, 9, Sudās-tara seems to mean most liberal. So, if there was a king of the name of Sudās, it is a name of quality. As Sāyana says that the father of Sudās was Divodāsa let us see first how the latter is described in the Rīg Veda.

He is a being protected by Indra in the battle fought with Dāsa Sambara; for his sake Indra kills Sambara and Sambara's castles, the number of which is variously mentioned as ninety (I. 130, 7); as ninety nine (II. 19, 6; IV. 26, 3); and as one hundred (II. 14, 6; IV. 30, 20; VI. 31, 4).

Sambara, meaning among other things the cloud, seems to be some mythical being connected with the powers of darkness. He is probably the Belt conceived as the Cloud. The Belt, with its three stars as parvans, knots or peaks, is parvata mountain, and parvata means also the rain cloud. The Belt falling into the night in winter, is supposed to conceal in his Orion Castle the rays,

waters, of summer. As between the sun and the moon in the sky, the former is the master, Indra, and the latter the servant, Divodāsa. The Dāsas are some bad beings killed by Indra; but Divodāsa is a good being, who, with his light, copes with the powers of darkness in the long nights of winter, until the Conjunction comes, in which the sun Indra kills Sambara and breaks the Orion Castle, which, though single, is multiplied, in order to magnify Indra and also because Indra repeats the feat every year. This Orion Castle, *pura*, is evidently the same as Sushna's *quick-moving* castle which Indra crushes (VIII. 1, 28). Sushna also is called Dāsa (VII. 19, 2.) From this feat Indra is known as *Purām bhinduk* (I. 11, 4), and *Purām-darak* (I. 102, 7 and many other verses). It is evidently this Orion *pura*, which Agni—evidently the sun as Agni—lights up (I. 149, 3). It is this castle which is the iron castle which the moon bird Garutmān enters (as the full moon of Sarat) and brings from it, in the Conjunction, the *soma* (the summer light) for the sun Indra (VIII. 100, 8).

The Goddess Sarasvatī gave Divodāsa to Vadhryasva (VI. 61, 1), explained to be the father of Divodāsa. In X. 69, Vadhryasva's Agni, fire, is addressed as Vāhryasva and spoken of as grown and nourished on his lap. The authorship of that Sūkta is attributed to Sumitra, mentioned in the Anukramani as the son of Vadhryasva, evidently because in verse 4 Vadhryasva is mentioned as having kindled and praised Agni in the *olden time* (*pūrvam*) and because in the succeeding verse Sumitra speaks in the first person, as if he is the praiser in the present time. Verse 3 speaks of that newest face of Agni, which Manu—which Sumitra—made to glow (*samidhe*). The commentator takes Manu to be different from Sumitra, but it appears to me that the epithet Manu applies to Sumitra himself as the Man, the celestial man, the Moon.

In verses 5 and 6, the epithet *Kṛavāna* occurs. It is of very great significance, vide remarks further on in connection with Subandhu (page 46 *post*). It seems to mean the drop

(in the sense of *retas*) that issues forth. I would render * the second halves of the verses thus:—

‘Issuing forth like a bold hero, I, Sumitra, tell forth the title of (Agni) Vâdhryasva (5).

‘Issuing forth like a bold hero, O Agni I mayst thou subdue the men who long for battle’ (6).

Both the *Soma* that is *suta*, pressed out, and Agni that is *mathita*, churned out, are the drops, *vido* remarks, at pages 27 and 28 *ante*, about the birth of Agastya and Visishtâ; and so, in verses 5 and 6, Sumitra, the *Soma* or moon, is described as issuing forth (probably in the Conjunction in which the moon is renewed for the new year) and asking his companion Agni to issue forth (in the shape of the summer light, phenomenally, and of knowledge, esoterically) and conquer the enemies (the powers of darkness or sinful qualities).

Thus Sumitra is identical with Divodâsa. This Divodâsa is also called Atithigva, Prastoka, Asvatha the son of Srinjaya (I. 112, 14; IV. 26, 3; VI. 47). The last mentioned Sûkta, viz. 47, is in praise of his liberal gifts. Agni gives abundant boons to Divodâsa, who is Bharadvâja, the giver of oblations (VI. 16, 5). This epithet *bharadvâja* occurs in close connection with Divodâsa in I. 116, 18, where Sâyana takes it to be an adjective of Divodâsa; also in VI. 31, 4, where, however, and in VI. 16, 5, he takes Divodâsa and Bharadvâja to be separate names; but there too the latter appears to be an adjective qualifying the former. The same Sûkta (VI. 16) which in verse 5 says that Divodâsa is Bharadvâja receiving boons from Agni, says in verse 4 that Bharata implored Agni for bliss, and in verse 19 Agni is called Bhârata and the good lord of Divodâsa. It appears to me that Bharata, the giver (of oblations), is another adjective of the liberal moon Divodâsa, who in the Conjunction kindles Agni, the summer flame, called Bhârata after the kindler, to whom in return he

* The rendering is in the words of Mr. Griffith, with this difference that whereas he takes *Kyavana* to be some person to whom Sumitra and Agni are compared, I take the epithet as applicable to themselves.

gives boons. In I. 112, 14, Divodāsa is called Kasoju, which, Sāyana says, means one who enters the water; for, Divodāsa, he explains, went to enter water for fear of the Asuras. This looks as if in the dark fortnight the moon is fancied to be gradually chased away from the night by the powers of darkness until on the new moon day he enters the conjunct solar rays (viewed as the water) to hide himself in.

Now about Sudās. Sūkta VII. 18 is in praise of the gifts of Sudās alias Paijavana. Verse 25 says:—‘*Imaṃ nara Marutaḥ saskatānu Divodāsam na pitaram sudāsaḥ*’. The last word *sudāsaḥ* is the genitive singular of *sudāh*. Sāyana renders this thus:—‘O Maruts! attend on this (Sudās) as on Sudās’ father Divodāsa’. It is this verse which seems to have given rise to the idea that Sudās is the son of Divodāsa. But the most natural way is to take *imaṃ*, ‘this’, as qualifying Divodāsa. The verse may be rendered thus:—‘O heroic Maruts! attend on this Divodāsa, who is like father of the liberal i. e. of liberality’. This would render king Sudās of the Vāsishttha Mandala VII, to be identical with the liberal Divodāsa, whose name occurs often in almost all the Mandalas, showing thereby that he was a most favorite being sung in the Rīg Veda. His well known liberality gave him the name of Sudās and sometimes (as in the verse in question) the Father of the liberal.

The Sūkta in question, VII. 18, in which the gift by Sudās of chariots and horses is described, has Indra for its deity. It is said by Sāyana that the poet Vāsishttha was the recipient of the gift. It may be either that Agni Vāsishttha, having been metamorphosed as the priest, is made to receive the gift and describe it in verses 22 and 23, or that, as these verses are preceded by verses which praise Indra, it is Indra himself who is the recipient. The verses 22 and 23 say:—

O Agni! Singing like the Hotar I move round the *sadma* (sacrificial hall), deserving Paijavana’s gift. Four horses, the gift of Paij-

Dyaus (sky), bestow wealth on Visvāmitra and prolong his life (verse 7).

The great *Rishi*, god-born and god-impelled, stopped the billowy river. Indra was pleased with the Kusikas when Visvāmitra carried Sudās * (9).

Let the soma be pressed. O you Kusikas, sages and *Ri-his*, drink the soma with the gods (10).

Come forward, Kusikas, and be attentive; let loose the horse of Sudās to win him riches and let the king slay Vritra, the enemy (11).

I have praised Indra who sustains heaven and earth. This prayer of Visvāmitra keeps secure the race of Bharatas (Bhāratam janam) (12).

The Vistāmitras have sung forth this prayer to Indra (13).

From all this it looks as if Visvāmitra, the Friend of All is either Agni, like Vasishtha, or most probably Soma, the moon. First, taking him as Agni—at the morning dawn, Day and Night meet as the two rivers impelled by the sun Indra, because they are due to the apparent diurnal movement of the sun; and our Agni, the carrier of oblations, has to pass through the surging waters, the Aśvin light, before he reaches up the rising sun.

Next, taking Visvāmitra as the moon—It is true the *Āi. Brāhmana* in the story of *Sunassepa* makes Visvāmitra act as the Hotar priest, but it calls him Rāja-putra and Bharatarshabha, 'the best of the Bharatas', a description appropriate of Sudās. I would take Visvāmitra to be another name of Sudās and the Kusikas to be identical with the Bharatas, the summer rays conceived as the offspring of the moon. The idea that Sudās and Visvāmitra are different seems to have

* The original is Sudāsam avahat. Sāyana construes avahat as ayājayat i.e. Visvāmitra caused Sudās to perform sacrifice. But in I. 47, 6, where the Aśvins are stated to have carried wealth to Sudās in a chariot, the verb used is avahatau, the same as in this verse. Mr. Griffith renders avahat as meaning escorted. What seems to me to be the meaning of the word Sudāsam will be explained further on.

arisen from the expression *sudāsam a va hat* in verse 9. But I would take *sudāsam* to mean *sudāsam janam*, the liberal race,—the same race which in verse 12 occurs as the *Bhārataṁ janam*. Indra is pleased when the moon *Visvāmītra* brings the race or host of the summer rays in the Orion-Chariot in the Conjunction, crossing the *Āsvīn* light as the two rivers into which he as new moon enters; and then his horse, the Belt, is let loose *i. e.* rises heliacally for passing through the year.

Nowhere else in the *Vaiśvāmītra* *Māṇḍala* III, does *Sudās* occur; and as the *Sūkta* 33, in question, describes *Visvāmītra*, and as the peculiarity of the *Āg Veda* seems to be to distribute the several names of a single heavenly object—names too many to be put in a single verse—over several verses of a *Sūkta*, each verse being generally complete in itself, I feel almost certain that *Visvāmītra*, the friend of all, is king *Sudās*. We have seen that one of the numerous names of *Sudās* alias *Dīvoddāsi* is *Su-mitra*, good friend, and I shall attempt to show further on that the moon has some more names, among which is *Su-bandhu*, good kinsman.

There seems to be nothing in the *Rig Veda* to show that *Vasishṭha* and *Visvāmītra* were rival priests and hated each other. How did the idea of their mutual enmity arise then? I think it arose by a mis-understanding of verse 6 of VII. 33 already explained (p 23, ante). It is worth repeating:—

1st half.—In that *Dīvarājña* fight the *Bharatas* were cut up and thinned like staves for driving cattle.

2nd half.—*Vasishṭha* b. one *pura-etā*, leader, and then the clans of the *Trits* extended themselves.

This rendering is in accordance with Mr. Griffith and *Sāyana*. The latter says that '*Trits*' is another name of the *Bharatas*, that they had reverses in the battle, but that when *Vasishṭha* became their *purohita*, priest, they prospered (*aprathanta* = *avardhanta*).

received (by inspiration), the concluding *pragâtha* of the hymn. He was burnt after he had spoken half a *rik* and *Vasishtha* completed what his son was uttering.' The *Tândaka* says that 'it was *Vasishtha* himself who spoke the whole verse when his son was slain.' Muir I. p. 329.

But neither *Sakti* nor the *Sandâsas* are mentioned in this *Sûkta*, 32. The prayers contained in it, are as ordinary as in many other *Sûktas*. It has twenty seven verses and the *pragâtha* verse is the twenty sixth, which says:—

1st half—O *Indra* ! bring *kratu*, sacrifice, to us, as father to his sons.

2nd half—O *Puruhatâ* ! much invoked, guide us in this *yâman*, way (of sacrifice). May we, living, enjoy light (*jyotir asîmahî*—that is, as *Sâyana* explains, 'may we live to see the sun's light day after day').

It is surprising how this simple verse could have given room to the myth that it was uttered when *Sakti* was being thrown into the fire. In the whole *Sûkta* there is no mention of any person being thrown into the fire, nor do the *Paurânic* stories about *Sakti* say anything about it; on the contrary they say that he died in some other manner. The utmost that may be imagined is that the words 'as father to his sons' in the first half, which is fancied to have been uttered by *Vasishtha*'s son before he was burnt, might somehow be appropriate for a son to utter, that the light in the second half might somehow mean the son, the light and joy of the house, and that therefore the wish to see him is appropriate to a father.

But this important *pragâtha* verse must have been pondered over by the *Brahmavâdins* of the *Brâhmana* period in order to draw from it the milk of a sublime esoteric meaning which it was capable of yielding. The Supreme Self being *Kratu* or *Yajña*, Sacrifice, who, as the *Purusha* of the *Purusha Sûkta*, was burnt in sacrifice by the *Devas* in order to realize Him as the diffused Self of all creatures, and who, as Father *Visvakarman*, sacrificed Himself and became

the Self of all creatures, it was easy for the Brahmvādins to look upon the Kratu of the verse in question as our Father brought down to us, as the very personification of sacrifice, for He did not selfishly keep Himself to Himself, but sacrificed and diffused Himself as the heart's wealth of all his sons,—as the Jyotish (*i. e.* Param Jyotish), Light, Knowledge, whom the enlightened man wishes to enjoy. The result of Vasishtha's realizing this Light, this sacrifice, is that all his worldly desires are sacrificed; for, the Sandāsas, though hostile to Vasishtha in the worldly point of view, are spiritually benefactors to him, inasmuch as they burn his flesh—his own son—the personification of every worldly object which a selfish man calls his; and when that son or the limited man of the *dehātma bhāva* in a single body is burnt, there rises from it the universal Son, the Grand Son, the Srayam Jyotish or the Self-Light and Uttama-Purusha or the Best-Man of the *Khândogya Upanishad*,—the Best-Man, because, getting rid of the veil of the single body, he pervades everywhere and in all bodies, creatures.

The *Shadvimsa Brāhmaṇa* of the *Sāmaveda* says:—

“Indra declared the *uktha* (hymn) to Visvāmitra, and the *brahman* (devotion) to Vasishtha. The *uktha* is expression (*vāk*), that (he made known) to Visvāmitra; and the *brahman* is the soul, that (he made known) to Vasishtha. Hence, this *brahman* (devotional power) belongs to the Vasishthas. Moreover, let either a person of this description or a man of the family of Vasishtha be appointed a *brahman-priest*.”
Muir I. p. 334.

Here, the superiority of Vasishtha to Visvāmitra is clearly asserted. This is the outcome of Vasishtha's mythical victory over the Bharatas; and evidently the voice of the *Rig Veda* has been so powerful that its addressing Vasishtha as *Brahman* in VII. 33, 11, compelled the subsequent age to select the *Brahmā-priest* from the *Vāsishtas*.

The unfounded animosity between Vasishtha and Visvā-

mitra having thus come into existence, imagination has run riot in trying to find it everywhere. It is said that verses 21, 22, 23, and 24 of *Rig Veda* III. 53, contain Visvāmitra's imprecations against the Vāsishthas. But not even their name does occur in Mandala III, and the verses referred to contain only such prayers as : 'May Indra kill our enemies. May he overcome the enemy who hates us, and whom we hate'—prayers found commonly in the Vedic literature, from the *Rig Veda* down to the Brāhmanas. There is therefore no reason to suppose that the verses had the Vāsishthas in view.

Similarly, Vāsishtha is supposed to have uttered maledictions against the Visvāmitras in verses 13, 14, 15 and 16 of VII. 104. It is admitted that the first part of that Sūkta contains imprecations against the Rākshasas (*i. e.* fiends, demons, goblins), called also there by the names of *kravyādaḥ*, eaters of raw flesh, and *atrinaḥ*, devourers. Following Mr. Griffith, the purport of the verses is this:—

Soma does not aid the wicked or him who falsely holds the warrior's power (*kshatram*). He slays the Rakshas and the speaker of untruth (13).

As if I worshipped deities of falsehood, why are you angry with us, O Agni Jātavedas? May those who lie against you be destroyed (14).

So may I die this day if I have harassed any man's life or if I be a demon (*yātudhāna*). Yea, may he lose all his ten* sons together, who with false tongue called me *Yātudhāna* (15).

May Indra slay the Rakshas who says that he is pure and who calls me a *yātudhāna* though I am not a *yātu* (16).

Both *yātu* and *yātudhāna* mean the demon. Thus, like the first part, the latter part also of this Sūkta contains imprecations against demons, and it is difficult to believe that Visvāmitra in whose Mandala the word *yātu*

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or yātudhāna does not appear to occur at all, ever called Vasishttha a Yātudhāna. But the verses themselves are very interesting as put into the mouth of the divine priest, Agni Vasishttha. 'The demons appear to be the powers of darkness likened to all sorts of bad beings,—to eaters of raw flesh, to cannibals, to liars. Thus reviled by the gods, who are the solar rays and other bright beings, the demons retort and say that it is not they, but one of the Devas themselves, viz. Agni, the fire Vasishttha, who is yātudhāna, because he is sarva-bhākṣha, the indiscriminate devourer of every thing, good or bad, put into him. The Puloma Parva (Mahā Bhāṛt. I. 8 and 9), which seems to be one of the Parvas which contain very old legends, says that for a certain reason Rishi Bhṛigu cursed Agni to become sarva-bhākṣha. Thus cursed, he got angry and refused to carry the oblations to the gods, saying: 'Am I to be called so—I, through whom the Gods and Fathers eat the holy oblations?' So, all sacrifices came to a stand-still. Appealed to by the Rishis, the god Brahmā pacified Agni by praising him to this effect:—'O Agni! you are the creator and upholder of all the worlds. It is not in all your forms that you are sarva-bhākṣha. Only those rays of yours which are in your hind part* (apāna) are so, that being your kṛavyāda or demoniacal form. But (notwithstanding this) you are always pure, sanctifying every thing, just like all things touched by the sun's rays become pure'.

It is very likely that the idea of this kṛavyāda or demoniacal form of Agni has come down from the Rig Vedic verses quoted. Indeed in the funeral hymns (Rig Veda X. 16), Agni is called Viśvād, all-devourer, and Kṛavyād, eater of dead body. So, Agni Vasishttha, in the verses in question, seems to be exhibited as not liking the opprobrious epithet Yātudhāna or Kṛavyād.

In the story of the attempted human sacrifice of Sūnasopa which occurs in the Ai. Brāhmaṇa, it is said that the

* O Agni Jīvedas! those tīryaṅka devas (rays) who are in you and who kill man's wished-for objects, to them I offer this oblation. Br. Ar. Up. 8th Adhyāya, 3, 1.

priests who officiated in that sacrifice were Visvāmītra as Hotar, Jamadagni as Adhvaryu, Vasishtha as Brahmanā, and Agastya as Udgātar. So, here, the so called rival priests act in concert and nothing is said about their mutual animosity. But this kind of negative evidence is not enough to show that in the days of the *Āi. Brāhmana* the legend about it had not arisen. It is noteworthy that this *Brāhmana* also assigns the office of Brahmanā to Vasishtha. In it, Visvāmītra, the Hotar priest, is addressed as Rāja-putra, prince, and Bharatar-shabha, the best of the Bharatas. Was it permissible for a Kshatriya in the days of this *Brāhmana* to officiate as priest? In this very *Brāhmana*, the Brāhman is said to be greater than the Kshatriya. (*bhūyān vai Brāhmanah Kshatriyāt*); and Rāma Mārgaveya invents a substitute for the soma juice for the Kshatriya, holding that the Brāhman alone is competent to drink the soma. In describing Visvāmītra as Hotar as well as king, does the *Āi. Brāhmana* simply give expression to an older legend? It may have arisen from there being in the Visvāmītra Mandala (*R. V. III. 43, 5*) this prayer addressed to Indra: 'Make me the guardian of people, make me a king, make me a Rishi, the drinker of the Soma (*riṣhim papivāmsam sutasya*), give me wealth that would last for ever'. So, the same person wishes to become both king and Rishi. Does the objective, drinker of the Soma, applied to Rishi, indicate that even in the days of the *Rig Veda*, the drinking of soma in the soma sacrifice was a privilege exclusively enjoyed by priests? Even assuming that the *Parusha Sūkta*, in which the four castes are distinctly mentioned, is later than other portions of the *Rig Veda*, the mention, in the latter, of several kinds of priests, indicates that the sacrificial work had already become so very elaborate as to demand the services of priests specially trained for it, side by side with men specially devoted to military work and called Kshatriyas; and although in those days there may not have been a caste barrier between the priest and the warrior, so that a warrior might, if fit, become a priest, still, the priest and poet may have ranked

higher in the honors of the Soma sacrifice, while the Kshatriya had his own superiority in the Râjasûya sacrifice.

Before going to the Paurânic stories about Visvâmitra and Vasishtha, let us examine what is said to Subandhu. be another instance of rivalry and animosity between priests to be found in the Sûktas 57, 58, 59 and 60 of *Rig Veda*, Mandala X. Sâyana interprets these four Sûktas in accordance with a legend to be found in the Sâthyâyana Brâhmana about them, and, thus interpreted, a story of rivalry is evolved from them. But confining ourselves to the Sûktas themselves, there really seems to be nothing in them about any such rivalry.

Sûkta 57 prays for the coming back of the life of a person who has apparently died. Sûkta 58 has a repetition in each of its verses of words to the effect—'We cause thy life to come to thee again that thou mayst live and sojourn here'—and this they are said to do, whether that life has gone to Yama or to the sea or to the sun or to the rays or to the other places mentioned in the verses. Sûkta 59 begins by exclaiming to this effect: "His life has been renewed, and dripping (*Kyavâna*) he 'seeks the goal with quickened vigour'"; and it contains the prayer: 'May Heaven and Earth bless Subandhu; may misfortune never trouble thee' (vide verses 8 and 9). This shows that it was Subandhu that had died but came back to life. The first half of the next verse (10) which concludes this Sûkta 59, addresses Indra enigmatically to this effect—'O Indra! drive forward the bullock (*anadvâham*) which has brought Usînarâni's wagon.' The second half repeats: 'may misfortune never trouble thee'—The word *thee* here, as in the repetitions in verses 8 and 9, refers to Subandhu and it appears to me that it is Subandhu himself who is described as the wagon's bullock.

The above may be explained thus:—Subandhu, the good kinsman is the moon. Dragging the Orion-wagon, for which purpose he becomes a bullock, from the point of

Opposition, he arrives at the Conjunction and dies there in the new moon day phenomenon, thereby completing one year. The three stars of the Belt, conceived as his kinsmen, mourn for his death, and, as magicians, utter the *Mantras* that contain the repetitions, in order to bring back his life; and as soon as he is resuscitated he is sent out by the sun Indra on a career to do another year.

The word *Kyavāna* here should not be passed over lightly. In numerous places in the *Rig Veda* the *Asvins* are said to restore *Kyavāna* from old age to youth; and from the Brāhmanic and Paurānic stories about *Kyavāna*, he seems to be no other than the moon. In the dark fortnight the moon becomes thinner and thinner, and entering the *Asvin* light (dawn) at its end, comes out from the same light (now the evening twilight) as the growing young moon of the bright fortnight. *Kyavāna* is derived from a root meaning to drip. Issuing forth as a drop from the sun the moon drips * down to the Opposition to shine as full moon.

Usinara is a name connected with *Sibi*, who is identified with the moon, (vide *Sibi*, page). *Usinarāni* means the queen of *Usinara*. She seems to be the star *Rohini*, having the *Orion* as her wagon. Probably *Usinarāni*'s wagon was an old name of the *Orion* at the time when the poet composed these *Sūktas*. Borrowing this name, the poet, either knowing or not knowing its etymology, but knowing well that it was a name in vogue for the *Orion*, contributes his own poetical view of the stars of the Belt as the kinsmen of the moon.

Now to *Sūkta* 60. It is, I think, a slightly different description of the same phenomenon by the same poet. It is interesting as adding, I think, more names to *Subandhu*, who being moon, is identical with *Sudās*. The first four verses are to be taken together. They begin by saying:

* The *Sūkta* that immediately follows these *Subandhu* *Sūktas* is about *Nābhānedīstha*, about whose etymology and about his being spiritually the seed for "making the new celestial body to the sacrificer" see Dr. Haug's views, *Al. Br. Vol. I. p. 27*. In verse 2 of the *Nābhānedīstha* *Sūkta* also, the word *Kyavāna* occurs. *Sāyana*, referring to *Al. Br. V. 14*, connects it with *Rudra*. Probably the verse contains the germ from which the story of the birth of *Kumāra* is derived.

"Bearing our *namas*, salutation, we have come to the *jana* (which word seems to be used here as a collective noun meaning a group of beings)"; and they describe the *jana* as magnificent looking; as praised among the great (verse 1); as unequalled in smashing (enemies)—*asamātin* *ni-tosanam*; as controlling the chariot; as protecting Bhajeratha (verse 2); as overthrowing in battle, with spear, or even without spear, beings who are like buffaloes (verse 3); and as that (*jana*) by observing whose *vrata*, ordinance, *Ikshvāku* prospers rich and bright (verse 4). Verse 5 invokes Indra to put power into the unequalled (*asamāti* *shu*) Rathaproshtas. Verse 6 enigmatically says: 'O Indra, you yoke your horses for Agastya's *nada* (*Agastya-sya nadbbhya*);' and the remaining verses address Subandhu to this effect:—'O Subandhu! get up; I am your father and mother and have come to be your life, which I hold for your security and not for your death, and which I have brought back from Yama'; and, (to quote the last two verses from Mr. Griffith)—

"The wind blows downward from on high, downward the sun-god sends his heat, downward the milch-cow pours her milk, so downward go thy pain and grief". Verse 11.

"Felicitous is this mine hand, yet more felicitous is this (the other hand). This hand contains all healing balms, and this makes whole with gentle touch". Verse 12.

I would take these six verses, 7 to 12, as uttered by Indra, and not by the brother or brothers of Subandhu, as Sāyana, relying on the *Sāhyāyanaka*, does. Likewise, Sāyana, relying on the *Sāhyāyanaka*, takes *Asamāti* to be a king of that name. He takes Bhajeratha and *Ikshvāku* to be two separate kings. The latter name is well known in the list of Rāma Dāmarathi's ancestors, and the other name may be the older form of Bhagiratha of the same list. I venture to explain the *Sūkta* thus:—

The three stars of the Belt arrive at the Conjunction,

with the newmoon Subandhu, who, it is fancied, died there. Bhajeratha and Ikshvāku appear to be other names of the same moon. The moon having the Orion-car is Bhajeratha. The other name is connected with *ikshu*, sugar-cane, which, the Belt as the yielder of the heavenly *madhu* or *soma*, is. Being now in conjunction with the sun, the three stars, as the kinsmen of the moon, praise the *jana*, the group of the conjunctional solar rays, because the moon is to rise renewed from them. That *jana* here means not one man but a multitude of men is indicated by the plural *asaṁātishu* in verse 5. The Maruts, the solar rays, occur as the troop, as the *daivya-jana*, as *naraḥ*, heroic men, &c; and they are known for their spears. They handle or control the Orion-car, which has now completely entered their light, and with this phenomenon the adjective *Rathaproshta*, applied to them, also seems to be connected. The prayer for power being given them, indicates that the solar rays become strong in summer. Having thus lauded them, the three stars land their master, the sun Indra, by saying that he is coming for Agastya's *nadaḥ*. What does this mean? Sāyana says that the *nadaḥ* are Agastya's sister's sons and that Indra came for the purpose of protecting them. I take Agastya's *nadaḥ* to be the *soma-dhārāḥ*, flowing into the vessel when Agastya, the *soma* plant, is pressed, and as the *dhārāḥ* make sound (vide R. V. IX. 2, 6) when dripping down, they are called *nadaḥ*, the noisy. If Sāyana had older authority for taking Agastya's *nadaḥ* to be his sister's sons, the ten fingers are the sisters of the *Soma* plant, and the drops pressed out by them are their sons. The three stars, situated as they are in the Orion, the palace of the heavenly *soma* juice, have these *soma* drops ready in the Orion sacrificial ground in the scene of the Conjunction, and so Indra goes there for (drinking) them, wherewith to get his summer strength. Thus worshipped, he, as a magician, resuscitates the moon by the life-restoring effect of the touch of his hands, rays. Touched by them the renewed moon comes out from the Evening twilight.

Now to the legend. The *Sāthyāyanaka* quoted by Sāyana is not fully intelligible to me; but with the help of Prof. Max Müller's notice of it in his *History of Sanscrit Literature* p. 486, I give its purport below:—

King Asamāti had four priests called Bandhu, Su-bandhu, Sruta-bandhu and Vipra-bandhu, who were brothers and who belonged to the family of the Gopāyana. Not satisfied with them he dismissed them and appointed two new priests, called, in the dual, Kilātākuli, who had magical powers. The dismissed men having used incantations against the life of the king, the new priests took away the life of one of them, viz. Subandhu, when he was sleeping, and concealed it within the *paridhi* (an imaginary fortification for Agni made by placing the sticks of certain kinds of trees in a certain manner on the altar). His three brothers prayed to Agni by means of the *Sūkta* of *dvipadā* metre (*dvaipa-dōna Sūktena*). Agni came out and enquired why they had come to him. They said: 'We beseech you for the life of Subandhu'. He said: 'Here it is within the *paridhi*; take it up'. They took it up by repeating the six verses, 7 to 12.

Such legends as this, howsoever they may seem to confuse the simple plot of the stories of the *Rig Veda*, do not altogether fly away from, but hover over them, giving sometimes significant additional facts. The moon can be a good kinsman only by having a good kinsman or kinsmen. Hence his brothers have names similar to his. It is noteworthy that their number is exactly that of the stars of the Belt, viz. three. On the newmoon day in the Conjunction, some men of the black art do, it is fancied, take the moon's life and conceal it in the Orion-fire-altar, but by the help of his brothers and the kindness of Agni, he comes out resuscitated, in order to make the months of the new year.

There is nothing in these *Sūktas* to show that Agni was praised; but *Rig Veda* V. 24, consisting of four verses in the *dvipadā* metre, the authorship of which is attributed in the *Anukramani* to these very four brothers, who, it says, are

either Gaupāyanas or Laupāyanas, prays to Agni to this effect: 'O Agni, be our nearest friend and deliverer. Come to us &c.&c.' This seems to be the dvaiṇipada Sūkta referred to in the Sāthyāyanaka. If this formed part of the story of the Subandhu Sūktas of Mandala X, it is curious how it got loose from that Mandala and found a place in the Fifth or the Âtreya Mandala.

The name Ikshvāku does not occur elsewhere in the Rig Veda. The Purāṇic stories call Sudās as Sudāsa and make him a descendant of Ikshvāku. This shows how they hang over the Rig Veda and how their authors saw reason to connect Ikshvāku with Sudās. Likewise, they refer not to Sudas or Sudāsa, but to his son Saudāsa, as the king whom Viśvāmitra tried to draw away to himself from Vasishtha. This is evidently the result of the Brāhmanas speaking about the hostility between Vasishtha and Saudāsas. Probably the Brāhmanas meant by the Saudāsas the people of Sudās; but the word can be looked upon as a patronymic derived from Sudās. Hence the Paurāṇic idea that the hostility was between Saudāsa and Vasishtha.

Now to the Paurāṇic stories. Sarga 65 of the Uttara-kāṇḍa of the Rāmāyana says:

There was a king named Vīrasaha, son of Sudāsa of the solar line. He went out hunting and killed one of two Rākshasas, who, disguised as lions, were killing all inferior animals. The other Rākshasa cherished revenge, and so when the king had just completed a sacrifice, with the assistance of his priest Vasishtha, the Rākshasa appeared before the king in the form of Vasishtha, and said: 'The sacrifice has come to a close. Entertain me with meat-food. *Do not hesitate*'. The king ordered his cook to prepare the food, but the cook was *astonished*. The Rākshasa then assumed the form of the cook and took human flesh to the king, who, accompanied by his queen Madayanti, offered it to the real priest

Vasishtha, who found out that it was human flesh and cursed the king to become a Rākshasa. The innocent king got angry and took up water in order to curse Vasishtha in return, but the queen stayed him saying it would not be proper to curse the priest. In the excitement of the moment, the king spilled the water on his legs, which at once became black (*kalmāshatām gatau*) Thenceforward his name became Kalmāshapāda. He became a Rākshasa, but Vasishtha, coming to know the circumstances under which the king offered him human flesh, removed his Rākshasahood at the end of twelve years.

The two lions are probably the sun and the Orion in Conjunction, killing and devouring (*pisita*) raw flesh, the darkness of winter. In the *Rig Veda*, the sun Rudra, which also is a well known name of Agni, is likened to the *mṛiga* (*mṛigam na bhīmaṁ*—II. 33, 11) which word means there the lion. The Orion-Sacrifice is also *mṛiga*, vide the story of Daksha's sacrifice (page 360 *supra*); and although *mṛiga* there means the deer, yet the poet was free to utilize it in this story in the lion-sense of the word. Now, as soon as the scene of Conjunction begins, the moon Budha commences his career of making the months of the year. In six months he comes to the scene of Opposition, in which, as full moon, he kills the *mṛiga*, the Orion-sacrifice. Yajña or Sacrifice represents Purusha, the Supreme Self as the In-dweller of all creatures loving them all as himself.

The Gopatha-Brāhmaṇa, about the Gāyatrī, says:—

“Vedair Yajño 'bhipanno
grasitaḥ parāmrishṭaḥ”

which means that by the Vedas or knowledge is one enabled to (1) surround or get at, (2) seize and (3) understand the Sacrifice. This tantamounts to saying that by knowledge is a truth understood and digested. But Mythology asks—how to digest without killing and eating? Similarly

yātudhāna or cannibal. His curse to the king is really a blessing; for, the moon, travelling as he does in the night, is, so to speak, a Rākshasa or Nisākara, devouring by his light the darkness of the night,—the darkness representing all the sinful qualities infesting the human body, while the sun Vasishtha also is a great Rākshasa or killer, by removing darkness or ignorance completely from the day. Thus, both phenomenally and esoterically, these two paradoxical yātudhānas, the sun and moon, are two heavenly Yogins killing and eating without remorse the human beasts called Lust, Hatred, Anger, Pride, &c., &c.

Kalmāsha means black as well as variegated colour, and also a Rākshasa. The moon, although white, is also referred to sometimes as *syāma*, black (*syāmāt sabalam prapadye*) vide *Āhand. Up. VIII. 13* as quoted in Prof. Max Müller's *Psychological Religion*, page 120.

I take the queen Madayantī (literally 'she who exhilarates') to be the Brahma-Vidyā or knowledge of Brahman, by drinking which as the soma beverage, the Yogin feels unbounded joy.

If, as I think, the *Rishi* Visvāmitra, who is supposed to have called Vasishtha a Yātudhāna in the *Rig Veda*, is the moon-king Sudāsa, does not that theory receive support from the fact of the Paurāṇic author making king Saudāsa offer human flesh to Vasishtha as if the latter were a Yātudhāna or cannibal?

The esoteric character of this cannibalism will, I hope, be made clearer when viewed along with the cannibalism, which most curiously Vasishtha's twin brother, Agastya, also performs, and which will be explained in due course.

Another version of this story, with more facts than are stated in the *Rāmāyana* is to be found in the *Mahābhārata* I. 176 :—

Vasishtha had one hundred sons, who were all killed by king Kalmāshapāda, the Saudāsa, of the line of Ikshvāku, under the following circumstances. One day the king went out hunting and met Sakti,

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The esoteric character of this cannibalism will, I hope, be made clearer when viewed along with the cannibalism, which most curiously Vasishtha's twin brother, Agastya, also performs, and which will be explained in due course.

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Vasishtha had one hundred sons, who were all killed by king Kalmāshapāda, the Saudāsa, of the line of Ikshvāku, under the following circumstances. One day the king went out hunting and met Sakti,

the first son of Vasishtka, on the way. Sakti thought that the king should give him way ; but the king thought that the Brâhman youth himself must give way to the ruler of the world, and so he pushed him aside and passed on. Sakti was offended at this and cursed the king to become *puruṣhâda*, cannibal. Taking advantage of this curse, Visvâmitra, who was desirous of becoming the priest of the Ikshvâkus, set a Râkshasa, named Kiṅkara, to possess the king, who, thus possessed, went on hunting. In the wilderness, he met a hungry Brâhman, named Mitrasaba, who wanted to eat animal food. It so happened that no meat could be procured then, and so, the king procured human flesh from the executioner and had it served to the Brâhman, who, however, found it out and cursed the king to become a *puruṣhâda*, cannibal, even as Sakti had cursed him before. As soon as the curse was uttered thrice, the king became a *puruṣhâda* ; and going directly to Sakti and telling him to suffer for his curse, ate him first, and then all his ninety nine brothers, one after another. But though Vasishtka thus lost all his sons through the machinations of Visvâmitra, he did not think of revenge. He grieved only in himself, and in order to commit suicide, jumped down from Mount Meru but alighted like cotton. He fell into the ocean, tying a big stone to his neck, but the waves washed him to the shore. Thus landed, he came home, but started again and binding himself with *pâsa*, cord, he fell into a river ; but she cut the cord and washed him to the shore. From this act of cutting the cord she got the name of Vipâsâ (Vedic Vipât). He then fell into the river Haimavati ; but she ran away to one hundred directions and was therefore called Satadru (Vedic Sutadri). Being thus unable to die, he was one day going sadly, when he heard

the sound of the Vedas following him. Turning back, he saw his daughter-in-law Adrisyanti, the widow of Sakti, and came to know that she was pregnant and that the child in the womb repeated the Vedas. So, there was some hope of posterity left to him. He was taking her home, when the king came to eat her also ; but Vasishtha removed the curse hanging on him and freed him from Rākshasahood. During his Rākshasahood, the king had eaten a Brāhman when the latter was in the conjugal embrace of his wife, and for this act had been cursed by the Brāhmani to suffer death if he embraced his wife, and to have issue only by Vasishtha whose sons he had devoured. The king, who had no issue, was thus obliged to solicit his Guru to raise issue for him by appointment, according to the *niyoga dharma*. The boy thus born was Amaka, 'He of stone', because, the child having remained long in the womb, his mother, the queen Madayanti, beat her belly with a stone and forced him out in the twelfth year of pregnancy. In due time Adrisyanti gave birth to Parāvara, the grandson of Vasishtha.

It will be seen how slender is the connection of Visvāmitra with this story ; and yet his name is mentioned as if there was a necessity to mention him in connection with the name of Sudās, which I have tried to show is another name of Visvāmitra.

I would interpret the story thus: The sun Vasishtha and the moon Sudās or Saudāsa are two knowers, outwardly hostile but really benefiting each other. I shall give the phenomenal explanation of the story after giving the esoteric. Sakti, brute force, represents egotism, pride, anger, or worldly desire, *Kāma*, which, springing in one's own body, is *angaja*, body-born, or *manasija*, mind-born, and is, in that sense regarded as a son, A knower ought never to adopt the principle of 'might is right'; for no man, however

strong bodily, can long rely on his strength, as the body is subject to decay and a stronger wrestler may come into the field, as indeed the Brāhman Sakti was overpowered and pushed out by the Kshatriya king. So, dismissing mere brute force as useless to social man, let us take intellectual power and see the result of its misuse. The intellectual Brāhman can wag his tongue and wish ill of another—play intellectual tricks to ruin him; but sooner or later his own tricks recoil as a demon on himself and kill him. One should look upon others as *himself*—as *ātman*; and so to make another a demon is to make the way to suicide. If Brāhman and Kshattram—the one the educator, the other the upholder of order—go on fighting like this, instead of going hand in hand, what safety is there to society? So the Brāhman, educates the Kshatriya to bring cooked flesh, the brutal passions subdued; and when the Kshatriya does so, he becomes fit to govern, punishing the wicked, to whom he is a demon, and man-killer too, for the murderer is put to death. So, becoming a demon, the good king kills Vasishtha's egotism and numerous other bad qualities. When Vasishtha becomes free from them, he becomes immortal as is shown by his inability to die; and he gets his spiritual *grand* birth in the shape of Grandson Parāśara, born from the womb of goddess Vāk, the Vedic Knowledge. She is Adrisyanti, Invisible, and is evidently that Upanishadic Knowledge which teaches the *asaśira* or bodyless All-pervading Self. We saw (p. 43 ante) that in the *Iṅg Veda*, Vasishtha said: "May I die this day if I have harassed any man's life". We may well console him by saying:—'O Vasishtha! Brāhman! your devoted Parānic poet has shown, by your ordeals, that you are an immortal sage, who, far from harassing anybody, did not even wish ill of your enemy'. The poet has also shown in his own way that the *prajā* or progeny, to get which Vasishtha, according to the Brāhmana stories (vide p. 40 ante), performed a rite, after all his sons were killed and after Sakti was thrown into the fire, is his own liberated God-become Self in the shape of *grand* son, born after Pride and other bad sons were sacrificed.

Thus the king is a real benefactor of Vasishtha. Vasishtha in his turn is the king's benefactor, thus:—One aspect of the king's Rākshasahood was that it was meant as a metaphor for his ferocious hatred of all bad qualities. Now let us take it in its real aspect. Man hunts in the wilderness of *samsāra* for selfish pleasures. To fulfil his desires he murders and robs, and is a man-eater, because he takes and eats the wealth of his fellow creature who had looked upon it as his sustenance—his very life, as the saying is: *arthāḥ bahiḥkarāḥ prāṇāḥ*. The evil passions such as *Kāma* and *Manyu*—selfish desire and anger—are as it were a demon possessing the poor soul and making it do bad acts. When men are under the influence of demon *Kāma* they are called *kāmaopahataketasaḥ*, 'those whose souls are beaten by *kāma*'. A japa-mantra repeated by the Taittiriya is to the effect that *Kāma* has done, *Manyu* has done (*akārshīt*), *Kāma* is the doer, *Manyu* is the doer (*kartū**). *Kiṅkara*, the name of the demon who possesses the king, means the servant, the doer, and may be taken to be *Kāma* or *Manyu*. Under the principle of 'might is right' the stronger man seeking self aggrandizement is death to the same kind of aspirations of the weaker man. Therefore the *Mundaka Upanishad* (II. 12) says that seeing the uselessness of the reward of selfish acts, man should go to the Guru *only* (*gurum eva*)—the Guru that is *Brahmanishtha*, well established in Brahman—to acquire *Brahma-Vidyā*. So, the king, at the end of his useless hunting, goes to Guru Vasishtha at a time when, freed from his passions (*Sakti* and 99 others), the latter is really *Vidyāvān*, as *Adṛisyanti* is *Vidyā*. Now the king's wife *Madayanti* also, literally 'she who exhilarates' is another personification of the eternal-joy-giving *Vidyā* in respect of the king. The king should be spiritually born as his own son. How? The last sentence of the *Prasnopanishad* says that the *Āchārjya* or Guru who enables the disciple to cross (the ocean of) *avidyā*, ignorance, is (to be looked upon as) father. As to why the

* This Mantra is quoted in the *Mahānārāyaṇa Upanishad*, 18. 2.

Guru is called father, the Visishtâdvaita commentator Raṅga-Rāmānuja quotes the following Vedic text :—

“Sa hi vidyâtas tam janayati;
tak kṛeshtham janma.”

He (the Âchârya) procreates him (the disciple) through Vidyâ (knowledge); that is his superior birth (superior to the worldly birth which he had from his father).

Now one poetical relationship of Vidyâ to the knower is that she is his devoted wife; and when under another poetical aspect, the Guru procreates him through Vidyâ there comes the *virodhâbhâsa* or apparent paradox of the teacher Vasishtha begetting a son for the king. I do not mean to say that the custom of *niyoga* did not exist in the olden time. It existed as an *âpad-dharma*—a custom to be had recourse to under misfortune—the misfortune of not having issue. But our Paurânic poet, who lived long after the Upanishad period, and who, as a Vedântist, must have looked down upon the three worldly *ishanâs*, desires, viz. that for son, that for wealth, and that for *Loka* or objects (Bṛihadâraṇyaka IV. 4, 22), evidently means that man is under misfortune only when he is not born spiritually. He cannot be so born without having recourse to his Guru; and so the king seeks for salvation by the *âpad-dharma* only—by the Guru only. The spiritual birth is permanent: it is *asmaka*, stony, adopting the metaphor of a durable object to express spiritual permanency. The spiritual nature of the king's son is further revealed by the fact that he is born in the twelfth year of conception. Taken literally this is quite unnatural; but according to the Dharma-Sâstras, the period for the Upanayana ceremony in which the Guru imparts the Gâyatrî, the Veda-mitâ or mother of all Vedic knowledge, to the disciple, and thereby gives him his *dvijatva* or second birth, is the seventh or eighth year in the case of a Brâhman boy and the eleventh or twelfth year in the case of a Kshatriya boy. So, in order to conceal the fact that the birth given to by the Guru is at once the full

fledged birth of spirituality, the child of the king is put eleven years in the womb, with apparently the further object of indicating that spiritual birth can be had only after a long period of repentance for past sins and of intense yearning for Brahma-hood. When we go to the stories about Agastya, the twin brother of Vasishtha, we find there also the fact noteworthy in this connection, that Agastya's son is born in the seventh year of conception.

Vidyā imparted by a Guru to his disciple is the spiritual daughter of the former wedded to the latter; and if, under another fancy, the Guru procreates him spiritually through her, he becomes a grand-father. In exhibiting Vasishtha, the Brahmanā priest, as having had intercourse with Madayanti, who, from a religious point of view, stood in the relationship of daughter to him, the poet has simply followed the Vedic story, according to which, God Prajāpati, who is known in Purāṇic literature by the name of Pitāmaha or Brahmā, had intercourse with his own daughter. The extreme innocence and simplicity of that myth will be seen from the essay on Creation. Like the Creator, Vasishtha is—Brahmā by being the Brahmanā priest, Pitāmaha, by getting his Grand Spiritual son Parāsara, and Prajāpati too, by obtaining the emancipated Self as the only prajā, progeny. The poet exhibits his hero, Vasishtha, as a double grand-father—paternal, to Parāsara, and maternal to Āsmaka, whose mother was from a religious point, daughter to him.

What is the meaning of the king's killing the Brāhman and getting the curse? I think that this Brāhman is man's own accumulated Karma viewed as the Creator of saṃsāra in conjunction with Avidyā. In calling him Brāhman the poet had evidently in view the Creator Brahmā, who has two aspects—Mūrtam, the phenomenal, connected with saṃsāra and death, and Amūrtam, the Immortal bodyless Self. So, Karma and Avidyā are the parents of saṃsāra; and as the killing of any one of them puts a stop to further procreation, the king kills the husband, and thereby becomes fit to get spiritual birth through the Guru. The curse is a truism;.

for, as the queen Madayanti is Vidyâ, krîdâ (love) with her must bring death to man's karmaic existence: embracing Vidyâ, he departs from here and obtains Heaven, just as on the newmoonday, king moon embraces day light, dies,* and becomes one with the sun, the emblem of the Supreme Self.

Let us now go to the phenomenal interpretation of the story, which no doubt would be insipid compared with the esoteric, but which is able to explain Vasishttha's ordeals in a manner which all poets ought to be content with.

The Orion's Belt, which is a straight thing, is, as it were, the Sakti weapon, personified as man. He is the sun Vasishttha's son, by rising heliacally and thereby coming out as it were from the sun's body. Going to the point of Opposition, he walks in the path of Night—of ignorance, egotism, pride—and is pushed by the king, the moon, now full moon. In fifteen days, the moon, as newmoon, offers human flesh—his own light fancied to be flesh (vide Sibi)—to the sun Brâhman and becomes the confirmed Râkshasa, prowling in the nights of winter. Under another fancy the full moon of the Opposition kills i.e. obliterates and devours the Belt Sakti and all the summer rays, fancied to be the one hundred† sons of the sun, the number 100 meaning many, innumerable. From the Belt as mountain, when in Conjunction, the sun in six months falls down to the point opposite to it. The sky of winter is the Ocean into which he plunges. In the Veda, s a m u d r a, ocean, is a well known

* It is noteworthy that queen Mâdri in whose conjugal embrace king Pându, the White Man, dies, is a name derived from mad-ra, that which gives mad or mada, exhilaration, like the name Madayanti.

† Probably the Vedic expression that Vasishttha was hataputraḥ one whose sons were killed (p. 40 ante), gave rise to the idea that he was sataputraḥ, an expression giving two opposite meanings, one that he had sata or hundred sons, the other that he was one whose sons were sata or cut down. Sata, hundred, seems to be derived from the root sat, to cut (No. 7 in Max Müller's list). If in counting, a man took up a long green twig and made a bite upon it with a sharp stone for every set of daśa or ten fingers opened out, and cut off the twig when ten dents were made on it, the bit thus cut off would be sata, hundred, that which was cut off; and if ten such bits were made and put together, they would be sahasra.

with daughter. If Vidyā is the Gura's wife and yet the disciple gets her and loves her, he commits mythical incest with mother—a conduct deliberately attributed to Kandramas, the moon, who, it is said, committed adultery with the wife of Brihaspati, his Gutu. The innocence of that myth will be explained when we deal with it. I allude to it here, because the moon is there plainly exhibited as the disciple of the sun Brihaspati.

There is another story of priestly jealousy said of Nimi. Vasishtha. The Vishnu-Purāna IV. 5, says:—

King Nimi, son of Ikshvāku, intended to perform a thousand-year-sacrifice and invited Vasishtha to be his Hotar priest. Vasishtha said: 'Indra has already invited me to his five hundred-year-sacrifice. Wait till I return from it.' The king made no reply. Vasishtha thought that the king had assented to what he said, went to Indra and came back in due time. By that time, the king (thinking that life was uncertain, vide the Bhāg. Purāna IX. 13 about this very story) had begun his sacrifice, engaging Gotama and others as priests. When he was asleep, Vasishtha cursed him to become videha, bodyless, because he did not wait for him. Getting up, the king cursed Vasishtha in return thus: 'Since you have cursed me unawares when I was asleep, may you also lose your body.' So saying he gave up his body. Vasishtha also gave up his body and was born as the son of Mitra and Varuna at the sight of Urvāśī. The body which the king gave up did not decay. At the conclusion of the sacrifice, the gods desired (the soul of) Nimi to choose a boon; and he said to them thus:—'You are the destroyers of all samsāric sorrow. There is not a greater sorrow than that of the separation of soul and body.

So I would like to reside in the eyes of all creatures and not take up body again.' The gods granted the boon and the (soul of the) king was placed in the eyes of all creatures. Hence his name Nimi (the twinkling of the eye). As he was soulless, the priests churned his body, making it the arani, and a son named Janaka was born.

From the previous stories we have learnt to read curses as blessings. The whole aim of sacrifice and Vedānta is to realize the self as being bodyless. So, Vasishtha's curse is a blessing, making the king a prabuddha, 'one who is awakened,' as a reward for not putting off the sacrifice, but doing it at once. We should not put off our religious duty, for life is uncertain; and the awakened state is the seeing state—the knowing state—for to see is to know. Vasishtha's making the king bodyless as soon as he came back from Indra and the king's residing in the eyes of all creatures, seems to be an illustration of what is taught by Father Prajāpati to Indra in the *Kānd. Upanishad* VIII. 7—12. This Purāṇic story portrays Rishi Vasishtha as having brought from heaven the divine teaching which Indra learnt from Prajāpati. The teaching begins by Prajāpati telling Indra that the Self is the Puruṣa in the eye and concludes by saying that sarīra, body, is mortal, and that the Self is bodyless, and casting off (dhātṛā sarīram) the body, springs from it in his own self-luminous state as the Uttama Puruṣa. The eye which sees is a metaphor for knowledge and when the *Rig Veda* X 82, 1, speaks of Visvakarman alias Prajāpati, as Father of the eye (*Kākṣushkaḥ pitā*), it evidently means that He is Father of knowledge. The Puruṣa in the eye, therefore, means the real Self who sees through the eye—through knowledge as his eye. So, the king is made to give up his body—the selfish state of being in one body—and becomes the eye—

the self—of all creatures, as he sees them all as self, making no difference whatever between them and himself. If they would only make themselves the Seer, who out of universal love has distributed himself as the self of all, they too would give up all Dvaitic difference and strife and realize the king in themselves, as they would become *sva r â j*, self-king, by reason of each and everyone of them being the one self all in all. The king therefore who is awakened by Guru Vasishtha and becomes the bodyless seer, pays him in his own coin. The disciple must pay his guru-dakshinâ; and the payment made is to make the Guru also bodyless. Thus they regenerate themselves mutually. The Guru first makes the disciple a knower, by procreating him spiritually, and the son then makes the Guru a real spiritual father; for, before the son is born there can be no fatherhood. The spiritual son therefore is *pitush pitâ sat*, the father of his own father! Guru Vasishtha's spiritual birth is that *one* unequalled birth, which he got from Urvâsi, the nani. In imitation of this the king's body is churned as the nani and his own enlightened self is born as Janaka. Such is the wonderful birth which this Purânic story ascribes to that great sacrificer as well as the knower who is renowned as king Janaka in the Brihadâraṇyaka Upanishad. The Kândogya and the Brihadâraṇyaka being two of the oldest Upanishads, the author of the Puranic story appears to have evolved father Videha alias Nimi from the former and the son Janaka from the latter.

Now about Parâsara. The Mahâ Bhârata explains this Parâsara. name in the story in question, thus:—

Parâsuk sa yatas tena

Vasishthah sthâpito muniḥ

Garbhasthena, tato loke

Parâsara iti smṛitah.

He is called Parâsara because by revealing his existence in the womb he stayed (the life of) the sage Vasishtha who had almost died from (grief).

This is a fanciful derivation made to suit the idea that spiritual birth is had only after much repentance and sorrow. Parâsara is mentioned enigmatically along with Satayâtu and Vasishtha, in *R. V. VII. 18, 21*, as one who worshipped Indra. The commentator strives hard to show that Satayâtu is Sakti. Referring to this passage the Nirukta VI. 30 says: Parâsarah, parâsîrnasya Vasishthasya sthavirasya jajûe—Muir I. 329. This shows that even at the time of Yâska, the legendary derivation of the name was in existence.

But when the word parâsara occurs as an adjective of Indra—Indro Yâtûnâm abhavat parâsarah, *R. V. VII. 104, 21*—Sâyana, having no legend here to hamper him, construes it thus:—‘Indra became the parâsara, destroyer of Yâtus, demons, para-âsarah.’* This seems to be a correct derivation, and indeed the author of the Mahâ Bhârata seems to have had it in view; for the legend therein about Parâsara, seems to have originated from this sense of the word. Parâsara, it says, came to know that his father was killed by a Râkshasa, began a sacrifice called Râkshasasattra and burned hundreds of Râkshasas. The utter annihilation of the race was only prevented by Vasishtha and Pulastya (the progenitor of the race) reading him a sermon on forbearance. Then he stopped the sacrifice and let loose the fire of it on the slope of the Himalayas in the north, where, the legend says, it is still seen consuming Râkshasas, trees and stones at the parva times (I. 181).

The three names Parâsara, Satayâtu and Vasishtha in *VII. 18, 21* may be taken to be names of the divine sacrificer Agni, trebled, it may be, in imitation of the three fires. Sata-yâtu may be taken to mean ‘he by whom the Yâtus were cut off.’ This feat of killing the Yâtus, the powers of darkness, is performed not only by the sun Indra, but

* The pada however is Parâ-sarah. Sara, the arrow, means the killer; and Parâsara seems to mean ‘he who kills away’; compare the dirgha form parâ with parâ srinîtam in verse 1 of the same Sûkta.

also by the fire Agni. Indeed, there is a special long hymn (X. 87) devoted to a description of Agni as Rakshohâ, the killer of Rakshas alias Yâdudhânas. That the Rakshas or demon is the personification of sin seems to be pretty clear by his being called the killer of truth by falsehood (verses 11 and 12). Nay, he is called *Vrijina*, sin (15) and *aghāsamsa*, sinner (20). Agni is asked to kill this demon away, *parâsrinîhi*, an expression thrice repeated in verso 14. So, I would take Parâsara, who kills the Râkshasas, to be Agni Rakshohâ, exhibited by the Paurânio as esoterically the enlightened self, the killer of sin. The slope of the Himalayas is, according to the Purânas, the region of the god Kubera, the lord of the Râkshasas and other mythical beings. So, Parâsara's fire consumes the Râkshasas, the powers of sin, even as trees and stones are burnt and scorched when a conflagration takes place in the lower Himalayan jungles.

I reserve to the end the stories about the birth of Parâsara's son *Ri-hi Krishna* and his son *Suka*, who is also called *Araneya*, because he was born from the aranis when his father was churning out the fire. The noteworthy fact is that the line of the *Vasishthas* commences with the *Rig Vedio Vasishtha*, who flashed forth from the mind of *Urvasî*, the mother arani, and ends with the Pauranic *Suka*, who too is born from the churning sticks.

We saw what the stories about the feud between *Vâsishtha* and king *Sudâs* signified. Let us now go through the stories that have gathered round the name *Viśvâmitra* himself, who, I have tried to show, is identical with king *Sudâs*. The idea of enmity between these two *Rishis* having arisen from a mis-conception of a *Rig Vedic* verse as already explained, the poets of the Paurânio periods, who knew well that they are respectively the solar Agni and the moon Soma, seem to have pondered over old texts and developed their ideas as to the exact nature of the feud between the

warrior as representing brute force, and the Brāhman as representing knowledge. In a hymn (III. 53, 18) of Visvāmitra's *Mandala*, Indra is asked to give his praiser *balam*, strength, and this word is repeated four times therein. This apparently suggested the idea that Visvāmitra coveted strength and got it from the Devas by performing severe *tapas*, austerity. It is only fair to look upon the strength which he obtained from the god Indra, as the strength of knowledge. In *Rig Veda* III. 43, 5, the poet asks Indra:— 'Dost thou not make me a Rājā, king? Dost thou not make me a Soma-quaffing Rishi (*riśhim papivāmsam sutasya*)?' As the belief became fixed that the whole of the *Mandala* III was sung by Visvāmitra, and as the *Aitaraya Brāhmaṇa* calls him Rājaputra and yet makes him officiate as a priest in the *Sunassepa* sacrifice, a Paurāṇic story arose that Visvāmitra was a king and aspiring (as in *R. V.* III. 43, 5) to become a Rishi, succeeded in becoming one, learning by experience that mere bodily strength was useless and that the strength of brāhman, knowledge, was the strength. In the strict sense of the word, the Brāhman becomes a Brāhmaṇa only when he is regenerated by the Guru—by the latter imparting to him the Vāk, word or knowledge of Brahman; and Vāk is Cow Virāj, the brilliant cow (vide the essay on the *Purusha Sūkta*). One of the mantras used in the *Upanayana* ceremony says to the initiated boy: *Agnir ākār ya s tava*, 'Agni is Guru to thee'. As Rishi Vasishtha is Agni, his cow Kūmadhenu, can only be, esoterically, the cow of knowledge, yielding Brahman Itself as the object of the knower's kāmā, desire. Visvāmitra, the moon, may well look upon the sun as Agni Vasishtha,—as his Guru. Now, in the *Vaisvāmitra Mandala* III, Sūkta 58, and verse 1, *Uśhas*, the Dawn, is addressed as the Ancient's milk-cow yielding the wished for things (*dhenuḥ Pratnasya kām-yam duhānā*), and the sun is stated to be the son of Dakṣiṇā, the same dawn, meaning 'the powerful.' The word 'Ancient' seems to mean the sun, who is, as it were, the calf sucking the Dawn-cow's milk: he is ancient, because he has

been in the sky from remote age. It seems to me that Vasishtha's Kâmadhenu of the Purânic stories is the same as the one addressed by (the moon) Visvâmitra in III. 43, 5, and that the Purânic have viewed the bright Dawn killing the darkness in the daily phenomenon, as the emblem of the cow of knowledge killing ignorance. The Rohini Star represents the Dawn in the yearly phenomenon.

Let us now go to the stories :—

Once upon a time, King Visvâmitra, accompanied by his regiment, came to the hermitage of Rishi Vasishtha, whose cow was Kâmadhenu, so named because she would yield every thing that was wished for. At Vasishtha's mere will, she yielded food to the whole regiment. Visvâmitra coveted the cow and wanted to take forcible possession of her as she refused to go to him. When dragged by his people, she, who is also called Saba/â, created and issued out a host of Paplavas, Sakas, and Yavanas, who fought with Visvâmitra but were killed by him. The cow then created from her body another host of those tribes and also of Kâmbhojas, who were as bright as the sun. These completely routed and destroyed Visvâmitra's force. Râm. I. 54 and 55.

Visvâmitra also had one hundred sons, but in the above battle all of them died except one. Installing him as king, he went to the forest and performed tapas and received from Rudra all sorts of weapons (astra) viz. Âgneya, Vârûna, Ramdra, Aindra, Pâsupata, Aishika, Mânava, Mohana, Gândharva, Svâpana, Jrimbhana, Mâdana, Santâpana, Vilâpana, Daudâstra, Vishnu-lakra, Kâla-lakra, Trisûla, Haya-siras (Horse-head) &c., &c. Armed with these, Visvâmitra attacked Vasishtha again and destroyed his âsrama, hermitage. Vasishtha held his stick called Brahma-danda, which at once swallowed all the aforesaid

astras which Visvāmitra discharged against him. As a last resort Visvāmitra discharged the Brahmāstra, but Vasishtha swallowed it also. At that time Vasishtha was terrible to look at, rays issuing out from the pores of his hairs like fire. The Munis praised him: 'O Brahman! your power is incomprehensibly great. You have really put down Visvāmitra. Be pleased to cool down.' Crest-fallen, Visvāmitra said to himself—'Contemptible is the power of the Kshatriya; the Brahman's power is *the* power.' Rām. I. 50.

In order to become a Brāhman, Visvāmitra went to the south and performed severe tapas. Brahmā called him *Rājārshi*, *Royal Rishi*, but not satisfied with that title, he continued his tapas, but it was lost by his foolish attempt to send king Trisanku bodily to heaven. He then went to the west and performed tapas at Pushkara, but there he had to devise a plan for saving Sunashepa from being sacrificed. After that he sat fixedly to tapas and got the title of *Rishi*. Not satisfied with it, he continued the tapas, but Indra and the Devas sent the Apsaras nymph, Menakā, and he fell a victim to her beauty, and so lost his tapas. He went to the north and performed tapas and got the title of *Maharshi*, but still he continued the tapas. At the instigation of the Devas, the Apsaras Rambhā went there to tempt him. Seeing her and remembering that Menakā had destroyed his tapas, he got angry and cursed Rambhā to become a rock. But his losing temper and cursing Rambhā took away his tapas. He, at last, went to the east and succeeded in his tapas, and got the title of *Brahmarshi* from Brahmā and the Devas. He said: 'Let Vasishtha call me so.' The Devas induced Vasishtha to call him so.—Thus, King Visvāmitra became a Brāhman. Rām. I. 65.

Kâmadhenu or the cow of desire is Vidyâ to a knower like Vasishtha, whose kâma, desire, is Âtman; for the Br. Âr. Up. II. 2, says: 'Âtmanas tu-kâmâya sarvam priyam bhavati', that is, for the sake of desire or love for Âtman, all other things become dear to the knower. They do not become dear to him, if they do not merge in the universal love derived by looking upon all creatures as Âtman, self. That is Brahmânda, unlimited joy of the state of Brahman or Âtman. Guru Vasishtha who has the cow of Knowledge of Brahman, and who, as Guru, should be looked upon as the Supreme Self, i.e. as one with Him, is able, through her, to supply plentiful enjoyment to king Visvâmitra and his regiment—his aspirations. But instead of taking the Âtmaic point of view, the king looks upon Vasishtha as different from him-self and goes to deprive him of his cow by means of brute force. To such a man the Cow of Desire, instead of appearing as Vidyâ, becomes Avidyâ, the cow of selfish desire. She becomes Sabalâ, the brindled cow or the cow of many colors. This name should be compared with the Ajâ or she-goat of the Upanishads, having the three colors of black, red and white, and giving birth to similar kinds of issue ('Ajâm ekâm lohita-sukla-krishnâm bahvîm prajâm janayantîm sarûpâm'). Ajâ is Prakṛiti or Avidyâ. The different races of fighting men born from the diaggd cow Sabalâ are the free-booters born of selfish desire. Visvâmitra succeeds in putting them down and is himself completely conquered by the Âtmaic power of the cow as Vidyâ, who is dakṣhinâ, powerful. Having his evil desires thus put down, he becomes a knower.

His obtaining the astras of the gods seems to indicate his attaining to their Ideal. They are all but one God under different names (Ekam sad viprâ bahudhâ vadanti. R. V. I. 161, 16). The Upanishadic saying is that a knower of Brahman becomes Brahman. The Mundaka Upanishad says that the knower should shoot his Âtman, self, as an arrow into Brahman, the aim, and become tanmâya,

one with Brahman. So the *astra* or arrow called *Brahmāstra* seems to be the Brahman-become knower shooting himself into the Supreme Self, the Great Guru, the Great Ideal.

Thus absorbed by Brahman, Visvāmitra cries *dhik*, *hie*, in regard to brute force (*i.e.* its way of looking upon fellow creatures as different from self), and extols the power of Brahmic knowledge which conquers all selfishness by looking upon all as self. He must be pronounced to have become a Brāhman as soon as his *Brahmāstra* was absorbed. Indeed thenceforward he, the story says, became a *tapasvi*.

The stories put together in order to show that he lost his *tapas* over and over, bear that aspect only outwardly; but inwardly, as will be shown when explaining those stories, they proclaim, one after another, his *mahimā* or greatness, just as the absorption of his *astra*, which outwardly is his defeat, is inwardly his victory—his attaining oneness with Brahman. There are critics who say that in order to explain away the fact of king Visvāmitra's being the *Rishi* of the third *Mandala* of the *Rig Veda*, the subsequent caste-ridden Brāhmanas invented tales about his having become a *Rishi* or Brāhman by extraordinary merit, not possible to acquire by the non-Brahman castes of the Kali age. The Brāhman no doubt has kept his caste to himself as a social distinction; but he has distinctly laid down that though Brahman by birth he is virtually a *Sūdra* unless he is regenerated and merits Brāhmanhood, by his good deeds.* The stories should therefore, I think, be understood as illustrating that true Brāhmanhood is not easy to attain to and is obtained as a reward for real merit, be the possessor of the merit a Brāhman or a *Kshatriya* or any other by caste. Knowing Visvāmitra's *mahimā* or greatness, Vāsishtha himself calls him a *Brahmarshi*, a title which is true of him in two senses, one as the *Rishi* or seer of *brahman*, the words

* "Janmanā jāyate Sūdrah
Karmenā jāyate Driṣṭah."

of Vedic poetry contained in the third Mandala of the *Rig Veda*; the other as the seer of Brahman, the Supreme Self.

In the monthly phenomenon, the sun's cow or light fills the moon's belly on the full moon day. This is one poetical aspect. Under another aspect, the moon of the bright fortnight, coming out as he does from the evening Twilight, may be fancied as dragging her as the cow. From her the powers of darkness are born as it were, as the Twilight is succeeded by darkness; but he is able to kill them more and more till the full moon day. Then he turns towards the sun; and the Dawn, whom he approaches the more and more in the dark fortnight, becomes the cow for him to drag and get at with the result that on the newmoon day, the bright Kâmbhojas or the conjunctional solar rays, put out all his power, rays, and make him give up selfishness. The description that Visvâmitra performed *tapas* for thousands of years would be quite true of king moon, who has been shining for thousands of years. *Tapas* is from *tap* to scorch or glow. By glowing, the sun performs *tapas* (*sûryak tapati*). The moon also glows or shines, to achieve self-sacrifice in the end on the newmoon day.

In the yearly phenomenon, the Rohini Star is the sun's cow of knowledge. As, rising heliacally, she falls into the night period, the moon, it is fancied, drags her to himself, and the powers of the darkness of winter come forth, for him to contend with and put down. At last when the Conjunction comes, the summer rays are born and they put an end to winter, and to the powers of darkness. As the Supreme Self is our Gurn and as the sun is His emblem, the moon, who springs from the sun at the beginning of the lunar month, shoots himself back into him at the end of it.

The Orion's Belt, which is dedicated to the moon, is, as it were, his own self as the arrow. Immediately after the full moon of the Opposition, the Belt begins its career sunward, as if it is the arrow discharged by the moon to be swallowed by the sun—that is, to become one with him in the Conjunction.

The spiritual birth called the second birth, which alone makes a Brāhman a real Brāhman, is fitly stated as taking place when the boy receives in the Upanayana ceremony the sacred Gāyatri verse:—

Tat Savitur varenyam

bharḡo Devasya dhīmahi

Dhiyo yo nah prakodayāt—

with which he is made to conceive or contemplate the coveted light of the Sun so that He may quicken our intellect or wisdom. Of all the numerous Gāyatri verses found in the *Rig Veda*, this particular verse is appropriately selected for the ceremony, as the success of the lad put to the school, equally with that of the grown up man, mainly depends upon his possessing a penetrating intellect or wisdom.

That the sun, full of light in the visible heavens, represents the unseen Supreme Intellect, the Author of the universe, is sufficiently indicated by the use in the *sandhyā* worship performed by the Brāhman, of the Vedic text: *Asāvādityo Brahma** 'This sun is Brahman (neuter);' so that there can be no doubt that the *sandhyā* worship, in which the *japa* of the gāyatri verse is the principal thing to be done, is the *antarāditya-vidyā* of the Upanishads, and it is therefore no wonder that the Brāhmanas and Upanishads attach immense importance to this verse. It occurs in the *Vaisvāmītra Mandala* of the *Rig Veda* (III. 62, 10); so that the whole Brāhmandom is indebted to *Rishi Vīsvāmītra* (to whom the authorship of the *Mandala* is dedicated) for its *dvi-jatva* or spiritual second birth. The verse may not be repeated without at first gratefully repeating the hallowed name of this *Rishi*; and the authors of the Purānic stories ought to be thanked for engraving upon him the ideal of a man who became a Brāhman, not by birth, but by sheer hard-won merit, for, otherwise he should not have deserved to occupy the position of the giver of Brāhmanhood, and his sacred Gāyatri would be thrown away if the wisdom necessary for the spiritual birth is not cultivated.

* *Taitt. Āraṇyaka* II, 2.

What is that wisdom? Let us approach the Gâyatri verse again for a reply. Savitar, one of the names given to the sun, means 'father' in the sense of genitor, from the root *su-trik*, to press out or extract. The father presses or issues out his sons from himself; and *suta*, son, means one who is pressed out; and for the same reason, the soma juice that is pressed out, is called *suta*. The idea intended to be conveyed is that the sons, before birth, are potentially in the father, like heat in the *aruni* wood, and that they are pressed out, like fire forced out by attrition; and for this reason the sacrificial fire that is generated by attrition is called *suta*, son, in the *Rig Veda*. The name Savitar, when applied to the sun god, is always connected with *prasava*, issue, for the Vedic saying is:—*Savitâ vai prasavânâm iše*—'Savitar is the lord of issues'. In the *Rig Veda* I. 164, 16, there is the expression:—*sapitush pitâ sat*, 'he is father's father' i.e. grand father, meaning that he is very wise; the grand-father, who has had the benefit of a long experience of the world, being evidently used as a metaphor for wisdom. Now, in quoting the above verse in a most esoterical manner, the *Taitt. Âranyaka* I. Anuvâka 11 gives a different reading, viz. *savituh pitâ sat*, using the word *savitar* in the place of *pitâr*. The same *Âranyaka*, in verse 15 of the *Nârâyana* or *Yâjûrka* section of the *Taitt. Upanishad*, has another enigmatic verse containing the expression: *savituh pitâ sat*, 'he is genitor's father.' All this shows that in the Vedic days *savitar* was actually understood and used in the sense of father; and so, in trying to find out the meaning which the Gâyatri verse was capable of, we ought to lay stress on the fact that Savitar, the deity of it, is Father, and that His *bhargas*, light, which is ordained to be contemplated or conceived as the most covetable (*varanyam*) thing is evidently a metaphor for knowledge or wisdom; for, otherwise, the mere contemplation of light will not accord with *dhî*, wisdom, which is clearly stated to be induced thereby. The sense then of the Gâyatri would be:—'We contemplate the

wisdom of Our Father. May He induce or guide our wisdom.' Now, the name of the deity Savitar, Father, at once takes us to Visvakarman alias Prajāpati of Rig Veda X. 81 and 82, who is called Our Father (*Yo nah pitā janitā*) and also Eye's Father (*kakshushah pitā*), the eye being evidently used as a metaphor for knowledge; for, the eye sees, and to see is to know. Thus Visvakarman or Creator is our Father and is Father of knowledge or wisdom. What is His wisdom? His wisdom consists in sacrificing Himself and thereby becoming all the worlds and creatures by entering them (*prathamāḥad avarāṇ avivosa*), vide the essay on Creation. God, the joy and solace of all creatures, did not keep Himself to Himself. By an act of self-sacrifice and love, He gave Himself away in full to each and all of his sons and became all of them by entering them, this spiritual quality of entering being necessary for His truly and logically regarding all creatures as Himself. This then is His Fatherly wisdom, most desirable to contemplate upon, in order that man's wisdom may be guided by It—in order that, guided by It, he may flow as love and sympathy, and enter all creatures, to regard one and all of them as himself. By doing so he too becomes savitar, father, for he creates or presses himself out from selfishness into the vastness of the Self of all.

To show that not purity of birth, but truth and an Jābāla ardent desire to know and realize Ātman, who is Satyam, can make one a Brāhman, we may refer to the *Khândogya* Up. IV. 4, which is to the following effect:—

Satyakāma, the Jābāla, i.e. son of a woman named Jābāla, wished to become a Brahmalārin, in other words, to undergo the Upanayana ceremony, in which the sacred Gāyatrī is taught. He asked his mother to tell him the name of his gotra that he might mention it to his Guru. She said: 'I lived freely in my youth and do not know to whom you were born. Say that you are your

mother's son, and that your name is * Satyakāma.' He went, and repeated these words when the Guru enquired about his gotra. The Guru said: 'No one who is not a real Brāhman can say so (i.e. can confess the truth)' and so saying he performed Jābāla's Upanayana ceremony.

The goddess Gāyatrī is invoked in our Sandhyā worship under three names:—Gāyatrī, Sāvitrī and Sarasvatī. She is a goddess that gives the spiritual birth, compared with which the natural birth due to karma is impure. Esoterically, Avidyā, the free woman of all bad people, has been the mother of man. As soon as he repents and makes up his mind to learn and realize Brahman, his mother changes from Avidyā to Śraddhā, Faith; for, he is then born of Faith; but she too has been a free woman loved by all knowers for their getting the enlightened self as their spiritual son, who is to be initiated and consecrated by the Guru. So, why ask anything about parentage? As what is longed for is Brahman, it is sufficient if the boy said—I am Satyakāma.

About the Sarasvatī's grace in befriending the impure Kavasha by birth, provided he is godly, there is a legend in the Aitareya Br. II. 19:—

"The Rishis, when once holding a sacrificial session on (the banks of) the Sarasvatī, expelled Kavasha, the son of Ilūsha, from (their) Soma sacrifice, (saying): 'How should the son of a slave-girl (dāsyaṅ putraḥ), a gamester (kṛtāva), who is no Brāhman, remain among us and become initiated'. They turned him out into a desert, saying that he should die by thirst, and not drink of the water of the Sarasvatī. He, being vexed by thirst, saw (the mantra called) Aponaptriyaṃ.' It is Śūkta 30 of Mandala X of the Rig Veda. As soon as he composed it and

* Literally 'One who loves Truth, or longs for Truth.' Satyam means also Brahman, the Supreme Self.

praised the Waters by it, the goddess Sarasvatī surrounded him on all sides and followed him (leaving the *Rishis*). The *Rishis* said: 'Even the gods know him; let us call him back'. All consented and called him back, (vide Martin Haug, p. 112, and 113).

The Sūkta in question seems to be used "in the ceremony of fetching the sacred waters required for the preparation of the Soma-juice," vide Griffith, Vol. IV. page 161. As it praises the Waters and in verse 12 of it asks Sarasvatī to give full life to the singer, a legend arose that Kavasha, to whom the Sūktas X. 30, 31, 32, 33, and 34 are attributed, must have felt thirsty; and where could it have been except in a waterless desert? Why did he go there? Because, it was easy to conceive, he was expelled in consequence of his being a gamester and son of a *dāsi*. As the Sūkta 34 is about *kitava*, the man who gambles with dice, it was probably known as the *Kaitava Sūkta*, the hymn about the *kitava*; but as *Kaitava* yields also another shade of meaning, viz. the hymn 'of the *kitava*' or *kitava's* hymn, the idea seems to have arisen that he to whom the hymn is attributed must have been a gamester. As regards the idea that he was the son of a *dāsi*, verse 6 of 30 says:—

"So maidens bow before the youthful gallant who comes with love to them who yearn to meet him". Griffith's *Rig Veda*, Vol. IV. p. 162.

This is an innocent description of the waters that are mixed in the preparation of the deified *soma*, the gallant youth. But this sentiment of love apparently converted the poor author of the Sūkta into a man born from free love—a son of a kept woman. Yet, his low birth did not prevent his becoming the godly *Rishi* or seer of these hymns.

The hymn X. 30 not only speaks of the Waters but also of *Apāmnāpāt*, the son of the Waters, one of the names of Agni. The idea that *Rishi* Kavasha praised the Waters seems to be derived from verse 10, which says: 'O *Rishi*! praise (*vandasva*) the Waters, who are the

mothers of the world.' This, to my mind, shows that the human author, whoever he was, asks the *Rishi*, evidently the divine *Rishi* Agni, the Hotar priest, to worship the waters, and that *Rishi* Kavasha, the sounder,* to whom the authorship is transferred, is no other but Agni, the son of the Waters. The *Taitt. Sam.* I. 19 as explained by the *Taitt. Br.* 3, 3, 6, addresses Agni as a deer (*kṛishna*) that ran away from the gods and hid himself in *Vanaspati*, wood. Another idea expressed in the *Rig Veda* X. 51 is that Agni fled away from the gods and hid himself in the waters and the vegetable kingdom and that the gods had to implore him to come out. Agni, in his aspect of the sun's summer heat, is born as it were, from the sky, the vast waters, and disappears into them at the advent of winter; but the gods, the solar rays, praise him to come out when the day period begins at the Conjunction, at which the sacrifice in the sky takes place. The lightning fire of the rain cloud in the sky seems to be another aspect of *Apāṁnapāt*. If under one aspect the reason for Agni's disappearance was that he himself ran away, another poet was free to change the reason and say that he disappeared because he was driven out.

Whether Agni, the emblem of the spiritual son, runs away himself finding us unworthy to have him, or whether he is driven out by us not knowing his worth, the result is the same: no sacrifice can be completed without him, for he is the emblem of self-sacrifice. He must be found out and brought back, to the altar, the human heart. He must be brought out from within the hitherto dark depths of the heart, like the brilliant fire of the dawn from the darkness of the night.

Faith, the mother of the soul of the knower, is, as observed at page 77 *ante*, a free woman loved by all knowers in order to get the enlightened self as their spiritual son. Similarly, contrasting her with the wedded wife through whom a son in flesh and blood is had, she is as

* One of the names of Agni is Rudra, the crier.

it were a Dâsi, concubine, or Itarâ, the other woman (other than the wedded), and through her the spiritual son is born. Paradoxically therefore, the spiritual son is Dâsi-putra or Aitareya. It must be borne in mind that poets are free to treat Faith sometimes as the wife, and sometimes as the other woman, of the knower.

At the Conjunction, the *Rishis*, solar rays, begin their sacrifice at the Sarasvatî river, whose heavenly form seems to be the star *Rehini*, the emblem of Vāk or knowledge (vide essay on Creation). The summer fire *Agni* remains at the sacrifice at first, but when winter, the night period—emblematic of man's state of ignorance, pride, selfishness, &c.,—comes, he is expelled. Thus expelled, he goes to the night, with the result that the sacred star *Aldebaran* also goes to the night. But in dark, inclement, winter, the *Rishis* (rays) find out their mistake and repent, and call him back, and with him the star also comes back to them at the Conjunction.

I shall now try to show that Visvāmitra's daughter Sakuntalā is the sacred Gāyatrī. The story as Sakuntalā narrated in the *Mahā Bhārata* I. 68 to 74 is to the following effect:—

The Apsaras nymph Menakā, who captivated Visvāmitra, conceived of him and gave birth to a female child and abandoned her on the bank of the river Mālīnī in the *Himālayas*. Her foster father, *Rishi Kanva*, found the child sheltered and protected by *sakunas*, birds, and therefore named her Sakuntalā. She grew to be a beautiful damsel. Once upon a time, king Dushyanta set out on a hunting excursion, and after killing many beasts of prey and deer, came upon a serene forest. Ascertaining that it contained the āsrama or abode of *Rishi Kanva*, he went there to pay his respects to him; but as the *Rishi* had gone out to bring fruits, his daughter Sakuntalā received the royal guest,

nobody else was present at it, he would sin against the Old Sage residing in the heart, the Antara-Purusha or In-dweller.* To all this, the king replies that her impudence well suits the daughter of a father who lost his tapas by lust and of a mother who was so cruel as to abandon her new born child. She says: 'Do you decry my heavenly mother? I shall show you the superiority of my birth: while you grovel here on earth I move in the sky and find entrance to the mansions of the gods, Mahendra, Kubera, Yama, and Varuna. I go away from the man of untruth, and in spite of you, my son will rule the whole earth.' So saying Sakuntalâ started; when, a voice in the sky uttered by Deva-dûta, the divine messenger, said 'Dushyanta! Maintain (bhâra sva) the son and do not disregard Sakuntalâ. What she says is true; you are the father of this child' (Tvam kâsya dhâtâ garbhasya). The king then apologises to her saying that if he had admitted the child without this divine proof shown in the presence of his people the legitimacy of the boy would have been questioned. As the divine voice said 'bhâra sva', the child became known as Bharata, and from him came the bhârati kirtî or the renown named after him and the line of kings called the Bhâratas.

It appears to me that Menakâ is Menâ in disguise—Menâ, the mother of Umâ, who represents Vidyâ. In the Kumârasambhava, Kâlidâsa says that Menâ is the mental daughter of the Fathers. He must have had some Purânic authority for saying so. I take Menakâ to represent the Dhî or mind of Visvâmitra, and Sakuntalâ to be the famous

* Eko'ham asmiti ka, manyase tram
 na hri-sayam veti Munim Purânam
 Yo veditâ karmanah pâpalasya
 tasyântike tram vrinam karoshi
 Manyase pâpakam kritvâ, na kashit veti mâm iti
 vindanti kalnam Devâs ka yas kaivântarapûrushah.

Gâyatri verse *R. V. III. 62, 10*, which, being the product of his mind, is daughter to him.

Here let us take notice of a legend in the *Taitt. Sam. VI. 1, 39—41* that the Vedic metres Jagatî, Trishtubh, and Gâyatri, daughters of Suparnî (or she who has wings) went one after another to bring the soma plant from the third heaven, that the two first came back, not only without success, but also losing some of their letters; but that the Gâyatri metre brought the soma and also the lost letters. As the older legend found in the *Rig Veda* attributes the bringing of the soma to the bird Garutmân and as the *Taitt. Sam. IV. 1, 10* describes that bird as made up of the Vedas and the Vedic metres, it is evident that the Metres, when going up for the soma, were birds like their mother Suparnî. The myth that Gâyatri succeeded in bringing the soma seems to have arisen from the fact that the greater part of the ninth Mandala of the *Rig Veda* which is wholly in praise of the soma is in verses of the Gâyatri metre. Naturally, the metre which came to be looked upon as the bringer of the sacred soma, and with which the *Rig Veda* begins, became Goddess Gâyatri; and of all the Gâyatri verses of the *Rig Veda*, the Gâyatri (*III. 62, 10*) of Visvâmitra became "*Khandasâm-Mâta*", the mother of metres, and "*Veda-Mâta*", the mother of the Vedas, by reason, evidently, of her being the first taught to the student of the Vedas—the first which he has to cherish to the last. Her bird-nature being granted, Sakuntalâ may, perhaps, be taken to mean the she-bird, if the word can be formed like the Vedic kanyalâ for kanyâ, damsel. It would then mean 'she who can assume the form of bird' (*sakuntabhâvam lâtî grîhñâtîti Sakuntalâ*). But our author apparently takes the word to be formed like the words *lûdâlâ*, *sundâlâ*, *jatâlâ*, &c., and to mean 'she who has birds' to attend upon her—a meaning which is illustrated by the story itself. The birds which attend upon her may be taken to be the other Vedic metres.

Who is Kanva that brings her up? As Kanva is derived from the root *kana*, to sound, the name may be taken to denote the singer.* As in the *Rig Veda* (I. 113, 7), the *Asvins* are said to have restored eyes to Kanva, he too seems to be a mythical being, probably the moon, who loses his eyes, light, on the newmoon day, but who comes out renewed from the evening twilight as the seeing moon of the bright fortnight. He is the man in the sky in the guise of a poet, singer; and a singer is necessary for the goddess *Gâyatri*—a name meaning ‘she who sings’ (of course, through the singer). A song composed by a poet is given out to be adopted and sung by every singer.

Who is Dushyanta? The *Aitareya Brâhmana* (VIII. 23) mentions him as the father of Bharata who was inaugurated as emperor by the *Mahâbhisheka* ceremony. As among other kings said to have been similarly inaugurated is the god *Vishvakarman*, the *Bhaurana*, it is doubtful whether Bharata’s father was a historical personage. In what sense the name Dushyanta was understood in the time of the *Brâhmana* is not known. But it is apparent that the *Paurânic* author of the story has taken Dushyanta to mean one who was faithless. There is the root *dush*, to fail, to be faithless, from which the verb *dushyati*, he fails, is formed. In the story in question, the king, it will be seen, becomes faithless to *Sakuntalâ*, who however corrects and brings him round. By taking him to be the sun in disguise he would fitly fill a place which suggests itself, if *Sakuntalâ* is the *Gâyatri* (III 62, 10) of *Visvâmitra*; for, the *Gâyatri* conceives the *bhargas* or light of the sun. So through his laudation personified as his daughter, the sage *Visvâmitra* conceives the light or knowledge of the sun, who represents the Unseen Brahman; in other words he takes in the knowledge of Brahman and thereby obtains for himself the grand religious birth in the shape of the grandson Bharata. The three years during which the child is in the

* The *Taitt. Sam.* IV. 3, 13 asks the *Kanvas* to sing (*Kanvâbhi pragâyata*).

womb, may indicate the necessity for conceiving the Bhargas long in the mind, in deep contemplation, before the spiritual birth can be hoped for.

Bharata, the enlightened soul of Visvâmitra, subdues the wild beasts, which may be taken to be the senses; in other words he becomes *jītonḍriyāk*.

If Sakuntalâ is the Gâyatrî, the river Mâlinî where she is found may well be taken to represent the *japa-mâlâ* or rosary, which, being in continuous motion at the time of the *japa*, is as it were a river.

Thus, Visvâmitra is identical with Bharata according to the Purânic story also, as above explained. As to the Vedic literature I have already tried to show that Visvâmitra has many names, Sudâs, Bharata and others; and that in the Aitareya Brâhmana he is called Bharatarshabha, the best of the Bharatas. Bharata means the *offerer* of oblations and therefore the sacrificer, and the fire kindled and maintained by him is Bhârata * (vide p. 35 *ante*). But how is it that our author constitutes Bharata as the child that was maintained? The reply is that the Purânas sometimes adopt ungrammatical and fanciful etymologies, (for instance see Parâsara, pp. 65 and 66 *ante*); not that they do not know the correct derivations, which are so well known as not to need any exposition from the mythologists, but that it is the whim of the latter to indulge in paradoxes and puzzles and now and then in grammatical paradoxes also, in order to suggest the drift of the religious lesson they wanted to teach thereby. Man should kindle his Self and maintain Him always in the heart like the sacred fire in the Vedî. The *Rîg Veda* (V 11, 4) says that the child Agni who is churned out from the Aranîs is maintained in the house of every sacrificer (*vi bharante grîho grîhe*). So, it appears to me, the story exhibits the enlightened Self born from Vidyâ Sakuntalâ in the guise of the sacred fire and tells the king to maintain Him. Thus

* The *Taitt Sam* 11 3, 9, however, says that Agni is called Bhârata because he carries or offers oblations to the gods (*asahâ hi Devobhyo havyam bharati*).

maintained in the Veda of the human heart, Agni, the Self, really becomes the Holar, the divine sacrificer and carrier of oblations to the gods—the oblation being esoterically the enlightened Self offered up to the Supreme Self. The churned out Agni offers himself as a *mritâhuti*, the immortal offering (vide p. 28, *ante*). If Agni, the Self, is *bhrita*, maintained, he becomes *bharata*, the offerer of the oblation, the performer of self-sacrifice. Such is Bharata, the Grand Son of Visvâmitra.

If in the olden time India was called the land of the Bharatas it must have meant the land of those who maintained the sacred fire and offered oblation.

In the rituals of the Râjasûya sacrifice as laid down in Taitt. Sam. I. 8; 10, the gods are invoked to spiritually generate (*su v a d h v a m*) the king who performs the said sacrifice, for a reign which is free from enemies (*a n a m i t r â y a*); then the Adhvaryu priest addresses the people thus:—

Esha vo Bharatâh! Râjâ.

O Ye Bharatas! this is your king.

Then the Brahmâ priest says:—

Soma 's mâkam Brâhmanânâm Râjâ.

Soma (moon) is the king of us Brâhmanas.

This shows that the Brâhmanas look upon the king who performs the Râjasûya as *anamitra*, enemy-less or, converting this expression into a positive form, as *sumitra*, as *Visvâmitra*, the good friend, the man who has all creatures as friends—that is one who does not hate any creatures but is at peace with them all. This is the Vedântic quality of looking upon all as self and it appears to me that a king who does not possess that quality is not fit to perform the solemn rites of the Râjasûya and become the universal king, and that the title *ajâtasatru* belongs only to the king who, being full of *dharma*, justice, and *maitra*, friendliness to all creatures, performs the Râjasûya. The Brâhmanas look upon such a king as their heavenly king, Soma, the moon. The above texts are quoted to show how the Bharatas are mentioned along with the king moon.

The sun and moon are object-lessons. The moon Visvāmitra conceives the light of the sun by his prayer, and thus getting light from the sun shines as the full moon—as the knower. At the end of the Night period, the Rohinī star, who is the dearest star of the moon and whom I take to represent the moon's sacred prayer Sakuntalā or Gāyatrī, comes in conjunction with the sun, the emblem of the Supreme Self, and is wedded by Him. At the time of this Conjunction, the moon Kanva is absent because he is not visible on the new moon day, and because the knower, when absorbed in deep contemplation of the Self in the heart, is quite oblivious of his body and the outer world. Thus absent or absorbed, he mentally sees the Self wedded to his Gāyatrī contemplation. The bhargas, or light of the sun to be conceived, is not the visible light, but the Self or Purusha in the sun according to the antarāditya-vidyā. Without this idea of Purusha in the sun that luminary is useless for contemplation. Considered merely as a globe of light, the sun, like the moon, becomes an object for illustrating the career of a mortal. Thus, on the one hand, the moon, as a knower, achieves his object by conceiving the Purusha in the sun who is his aim in his month-making career, while on the other, the sun Dushyanta, to whom the goddess Gāyatrī as Sakuntalā is offered, that is, married, is taught to look upon himself as a mere mortal and upon the goddess as praising not his mere light but the Self in him. Under this view she is higher than him; and therefore, metamorphosed as the Aldebaren Rohinī, she is to be taken by him as his aim in his year-making career, which I illustrate thus. From the winter solstice he begins to hunt and kill the darkness or ignorance which is personified as so many beasts, and as a reward finds the star at the Conjunction and marries her. But as the sun goes forward soon, making the star rise heliacally, it is fancied that Dushyanta went away making promises and that she gave birth to the summer light Bharata as the offspring of her marriage or conjunction with the sun. Then the sun, going farther and farther, reaches the point of

opposition and so it is fancied that he forgot all about his wife or did not intend to carry out his promise. In other words he becomes unrighteous, the reason being his going towards winter—darkness. Until the autumnal equinox or the time of the sun's opposition to the star, the boy Bharata, the summer light, is seen subduing the wild beasts or darkness, thereby making the days in summer longer than in the other, the dark, half of the year. Then the movement of the star sunward begins and the summer light disappears from us; and so it is fancied that she took away her son with her in order to hand him over to the sun. Accordingly she reaches the sun at the Conjunction again and removing his ignorance by her divine teaching of the Self or the Old Man in the heart makes him the glorious summer sun or a man of full, regained, knowledge,—regained, because the value of an object is not fully appreciated unless contrasted with its loss; and his son is his own self poured forth for the benefit of all in the shape of the summer light, whose other aspect is the heavenly soma, the summer rain. A life spent for common good obtains oneness with the Supreme Self, who, as Prajapati, performed self-sacrifice, and entered into all beings. Thus the child Bharata that is obtained, is the One Self of the two shiners, knowers, the sun and moon.

Vīsvāmitra's Gāyatrī is also called Sāvitrī, because the Sāvitrī deity of the verso is Savitā, the sun. Her saving power is beautifully illustrated in the story about her, in the Mahā Bhārata Aranya parva 292 to 298, which is as follows:—

Asvapati was the king of Madra. He offered 10,000 Homas to the goddess Sāvitrī, who, springing out from the Homa fire, said that he would get a daughter. In due course, the queen gave birth to a daughter, who was named Sāvitrī in honor of the goddess. Sāvitrī was so brilliant that nobody came forward to marry her. One day, with her father's permission, she set out in search of a

husband and selected Satyavân, son of Dyumatsena, king of the Sâlvas. This king had lost his sight, been dethroned by the neighbouring kings, and was living under a Sâla tree in a forest called Medhyâcanya, with his wife and only son Satyavân, also called Kitrâna, because he was very fond of horses and used to write pictures of them. Sâvitri came back and informed her father of her selection. Just then Rîshi Nârada came in and said that the boy was destined to die in a year and that she should not marry him. But she said she had given away her mind to him and would marry him. The marriage was duly performed and she lived with her husband, in the forest. On the day on which it had been foretold he would die, she fasted and prayed; and with the permission of her parents-in-law went to the wood with her husband, who was the only support of the family, and was bringing fruits, firewood, &c., daily. On that day he exerted so much in cutting firewood that towards evening he complained of head-ache and breathed his last while resting his head on the lap of his wife. Yama himself came and took away his life. Sâvitri followed Yama, although he told her that it was useless to do so and that he would grant her anything she required except her husband's life. She entertained Yama with conversation on the way and pleased him so much that he first granted sight to her father-in-law, then success in the attempt which the latter might make to regain his kingdom and reign justly, and then one hundred sons to her own sonless father. At last Yama asked her what more she wanted. She said: 'if you are pleased, grant further that I should have one hundred sons.' In spite of himself, the word, yes, came out from Yama's lips; and then Sâvitri left it to him either to make his word true or retract the boon granted,

for she said, she would never have any pleasure without her husband. Yama was obliged to give back her husband's life. She then went to the place where his body lay and found him brought back to life. The night was far advanced and lighting a fire in the wood to show the way, she supported him and conducted him home. By that time his father had got his sight and was anxiously searching for him. All the other boons which she received from Yama were duly fulfilled.

A heroine of disinterested love and inflexible devotion, casting her lot with a poor penniless man destined to be short-lived, and abandoning the pageantry of the palace to find peace and happiness in the service of her husband and his blind father in a forest-home,—Sâvitri has been deservedly held out to succeeding generations as the ideal of womanhood.

But what does the miracle of Satyavân's resurrection really mean? To say that there was but a swoon and that the fancies of a zealous and imaginative wife were pourtrayed as real truths, would be doing but poor justice to the ancient Vedantic poet of the Purâna. I would take Satyavân, meaning 'he who has Satyam,' one of the well known names of Brahman, to be the enlightened soul of a knower. He at first plays with the horses, the senses; but finding out by experience that the pleasures they give are insipid and unreal, he converts them into lifeless pictures. His father is probably the personification of Kâma, Desire, having at first for his fulfilment the *dynamat*, shining, *senâ*, troop, of the phenomenal forms or objects of the selfish world. In their pursuit he is at last worsted by stronger selfish men and finds himself to be really poor and blind, not having yet realized the all loving Self who is Sarvântaraḥ, all in all. So in the wilderness of *samsâra*, he repents and cries:—When will I see light? When will I be fulfilled? In this state he has his own enlightened self as the son of support. That son is self-sacrifice, as he devotes his life to support by hard

manual labor his poor parents. So, the sacred Gâyatri alias Sâvitri, the personification of Brahma-vidyâ, the heroine of disinterested love, elects him as the only fit husband for her. Her father Asvapati, the lord of horses, may be taken to signify one who has subdued the senses. As such he is fit to be her father. Wedded to her, Satyavân lays down his life in the service of his distressed parents and thus completes his self-sacrifice. The result is that Desire is fulfilled and gets eyesight* to see his son who is the Âtman, risen from self-sacrifice to immortality by the favour of Yama, the god of dharma, justice, who in the Vedânta seems to be identical with the Sarvântarah, the Antaryâmî, the Âtman who controls (yamayati) inside (Br. Up. III. 7). Sâvitri's father seems to be in disguise God Savitar, genitor, alias Prajâpati. His one hundred sons may be taken to be the effusion of His love all round in regarding all creatures as self, and in being all in all. As the knower also regards all creatures as self and should be all in all, Satyavân too gets one hundred† sons. The knower becomes quite similar to Brahman (paramam sâmyam upaiti).

In the Kathopanishad, Nakiketas, who is evidently an Upanîta boy, initiated to the sacred Savitri Gâyatri verse, is delivered up by his father to Yama, Death‡ but the boy succeeds in getting from Him the knowledge of immortality. Here also, wedded or initiated to Sâvitri, Satyavân is grasped by Yama and rises from death. Yama, the god of death,

* About the knower who obtains the Self the Khand. Up. VIII. 4, 2 says—*andhak sann anandho bhavati*

† Sata, hundred, means a large number, often used in the sense of innumerable. So, the one hundred sons of the emancipated may mean the aspect of his becoming hundred-fold, thousand-fold, Khand. Up. VII. 26, 2. Or, as the same Up (*ibid.* 26, 1) says that the knower obtains all his objects from the Self (âtmatâh), they are âtmajâh, born from the Self, and therefore, poetically, sons. Or the one hundred (innumerable) *ânanandâh*, joys of Brahman, which, the Taît. Up. says, is obtained by the knower who is a *kâmahata*, not tainted by selfish desire, are the one hundred *nandanâh*, sons, literally joy-givers. The meaning of all these texts seems to be the same. The knower's becoming all in all is his thousand-fold aspect, is his hundreds of joy, is his hundreds of darling babes with whom to enjoy the sweets of fatherhood.

‡ Yama is there addressed as *Mṛtyu*.

is death to evil doers, putting them in the vortex of Samsāra which ends in death over and over. But to the knower who realizes Yama who controls the inside—conscience—and makes the mind righteous, death is the gate to immortality.

The phenomenal illustration of the story is simple. The sun is the emblem of the Unseen Savitā. The Prājāpatyā star Rohini is his daughter, as she rises heliacally. Going to the night she marries Satyavān, the moon, as the moon, the man in the sky, illustrates the highest truth—self-sacrifice—on every newmoon day. She supports him to tide over his wintry or samsāric difficulties. At last when the newmoon day of the Conjunction comes he dies on the lap of Rohini, not far from Yama, the regent of the asterism Bharanī. We may take his regenerated aspect to be the elevated state of the moon as the regent of Mrigashiras, so near to Rohini.

The Sandhyā worship, in which the Gāyatrī is used, seems to be of very ancient date. There is an account of it in the Taitt. Āranyaka II. 2 to the following effect:—

In the olden time (*puruṇuvāko*), the Rakshasas (used in the neuter) performed severe tapas. The god Prājāpati asked them what boon they wanted. They said: 'grant that we should fight with the sun.' He said 'Fight.' Therefore these Rakshasas fight with the rising sun (and keep on) till he sets. But they are put down by means of the water consecrated by uttering the Gāyatrī. Therefore, these Brahma-vādins, facing the east at the (morning) sandhyā (that portion of the dawn when the sun is rising), throw * up water consecrated by uttering the Gāyatrī. The particles of that water become the vajra weapons and throw the Rakshasas down into the island called † Mande-hârṇa. By turning ‡ round to the right (after

* This is done by taking water in their joined palms (*anjali*).

† A compound of *mandaha* and *arṇa*.

‡ *Pradakṣiṇa*. It is the going round a priest, father or other great man or an object of worship as a sign of respect. In the sandhyā worship the pradakṣiṇa is for the sun.

throwing up the water) they (the Brahma-vādins) blow away sin. The Brāhmaṇa, the knower ('Brāhmaṇo vidvān') who contemplates the sun at sunrise and at sunset and performs (the throwing up of water), eats (i.e. enjoys) all blessing. This sun is Brahman. He who knows this becomes Brahman itself and goes to Brahman.

The Taittiriya Āraṇyaka seems to belong to that Vedic period in which there was no divorce of the rituals from knowledge, the former being a symbolical enactment of the latter. It says of the Supreme Self that He is 'the Self of all, the ruler, ruling men by entering them: *Antaḥ pravishataḥ sâstâ janânâm Sarvâtmâ*.' It here and there lets out the esoteric significance of certain rites. In the story under consideration, about the sandhyâ rite, there can be no doubt that the Rakshasas it speaks of are the powers of darkness, which, having roamed in the night, presume to fight with the rising sun and want to rush into the day also, but which are, it is fancied, thrown down into an aruna or red island conjured up in the sea where the red light of the dawn region seems to touch it. But the weapons used, viz. the particles of water thrown up as an offering to the sun by us, insignificant creatures, would strike any one is childish, unless some allegory was intended. As it is clearly stated in the latter part of the above extract that sin is blown down by performing the rite, let us take the Rakshasas or the darkness to represent sin. Among the mantras used in the sun worship performed by the Taittiriyaṇs occurs '*Sûrya âtmâ jagatas tathushas ka*' (Rig Veda I. 115, 1), meaning that the sun is the *self* of all that moves and stands. Enchanting and sublime the word *âtman* was felt to be in the days of the Upanishads. Of the many things contributing to the birth of religion in the human mind is the contemplation of the methodical revolving of the star-bedecked firmament in a calm night. In rushes the concept of the All-intelligent Architect, from the remotest imaginable *guhâ* or cave in the sky on high, to the depth of the

heart of the poet so as to make this at once the *guhâ* for His residence. This is taking the *Âtman* in by the mode called *Hârda-vidyâ* or *Dihra-vidyâ*, the science of the heart. The moment He enters it, it wants to salute Him; and if, from the habit of bowing before the figures of elders, it feels at a loss for an appropriate metaphorical figure for the Figureless or Unseen, there rises in the east the magnificent sun, who is full of light, who sheds his light on all creatures alike disinterestedly, and whom all creatures, roused from the death-like slumber of the night, glorify as their life. He is as it were the brilliant seat of the In-dweller of all hearts put outward,*—the ideal of unselfishness. This is what is called the *Antarâditya-vidyâ* or 'science of In-the-sun.' Another Vedic prayer used in the *sandhyâ* rite prescribes self-sacrifice as an atonement. It prays to the sun for protection from, and removal of, whatever sin was committed in thought, word or deed, and concludes thus:

Idam aham mâm amrita-yonau

Sûrya jyotishi juhomi. Svâhâ!

'I burn myself in the sun, the Light, the seat of immortality,' (the sun being the emblem of Brahman). After this the water consecrated by the *Gâyatri* is thrown up and signifies probably the sacrifice-purified soul offered to the *Âtman* in the sun, the ideal of unselfishness. This rite of repentance and sacrifice puts down the *Rakshasas* or sins arising from selfishness and ignorance, and strengthens us to keep the deity of goodness in us, free from temptation, from sunrise to sunset, from the age of thought and discretion up to death. In the evening *sandhyâ* worship, *Agni*, the fire, is substituted for the sun and he is called *Satyam Jyotish*, in which the soul is to be offered as an oblation.

In the *Khândogya Upanishad* *Virohana* of the *Asuras* mistakes the body itself to be the *Âtman*, while *Indra* of the *Devas* learns the Self and the fact that likes and dislikes (*priyâpriye*) do not touch the soul that has become a *sarîra*,

* *Adityo ha vai bâhyaâ prânââ udayati. Prasna Up. III. 8.*—There rises the sun who is indeed our outward life.

bodyless. This may be taken to mean that the embodied state is that in which man confines his self within a single body and therefore thinks that he is no other than his body and looks upon all others as aliens and entertains likes and dislikes in respect of them *with a selfish end*. If *Mandohârna* is the compound of the words *manda*, *îhâ*, and *aruna*, the red island may be taken to signify the human body of blood as the abode of *manda*, foolish, selfish, *îhâ*, desire. The knower leaves the *Râkshasas*, the brutal passions, to grovel in the bloody island,* the embodied state, and rising superior to that state, realizes Brahman and becomes Brahman, that is, grows or bursts forth into the vastness of *Âtman*.

I shall now proceed to examine the stories relating to
Trisanku *Trisanku*. The *Ramayana* I. 60, gives the following account of him:—

Trisanku was king of the *Ikshvâkus*. He was *satyavâdî*, truth-loving, and *jitendriya*, one who had mastered his senses. He asked his family priest *Vasishtha* to make him perform a sacrifice in order to go to *svarga*, heaven, with his *sarîra*, body. *Vasishtha* said: 'Impossible.' Thus refused, he went to the one hundred sons of *Vasishtha* that were performing *tapas* in the south and made the same request to them. They said that he was childish in coming to them when their father, who knew so much, had said, 'Impossible.' He got angry and said that he would go to another priest. They got angry and cursed him to become a *Kandâla*. He at once became a *Kandâla* and all his ministers and people forsook him. He went to where *Visvâmitra* was performing *tapas* in the south. *Visvâmitra* took pity upon him and officiated as his priest saying:

* Cf. *Sanitapara*, the bloody town of *Asura Bâna*, whose story will be explained in the essay on *Krishna*.

'I will make you go to heaven even with the rūpa or form of a *Kandāla*.' Thousands of *Rishis* attended the sacrifice, fearing his anger if they should refuse to go. But the sons of *Vasishtha* did not go and they ridiculed the idea of a *Kandāla* performing a sacrifice with a *Kshatriya* as priest and of *Brāhmans* attending it and eating *Kandāla*'s food. Hearing this, *Visvāmitra* cursed them to become decrepit and deformed *Mushtikas* eating dead bodies, and one of them by name *Mahodaya*, to become a *Nishāda* for a long time. At the end of the sacrifice *Trisanku* went to heaven with his body, but *Indra* hurled him down. He fell head-downwards crying to *Visvāmitra* for help. *Visvāmitra* said: 'stop, do not fall'; and he stood in the sky. *Visvāmitra* then created a new set of seven *Rishis* and other stars for the south and was about to create a new *Indra* and a new set of *Devas* to receive his protego into their heaven, when the *Devas* respectfully told him that it was impossible for a man to go to heaven with his body. *Visvāmitra*, said "I do not like to break my word. Let there be a heaven for *Trisanku* with his body. Let the stars created by me * stand firmly in the sky beyond the path of *Vaisvānara* as long as the universe lasts. Let *Trisanku* shine among the stars even with his head down (a v ā k - s i r ā h) and let all the stars follow him." The *Devas* granted this.

The *Harivamśa*, 76 sloka † 51, when describing the autumn, says that *Agastya*, the Star *Canopus*, travels in that ā s ā, direction (i.e. the south) which is *Trisanku-karitā*

* *Visvāmitra*'s creating new stars is briefly mentioned in the *Mahā Bhārata* I. 71, sloka 34 thus—

Kakārā 'nyam īa lokam vai
kruddho, nakshatra sampadā
Prati-Sravana-pūrvāni
nakshatrāni lakāra yāh.

† The text is:—

Trisanku-karitām āsām
Agastyo vilarishyati.

i.e. in which Trisāṅku travels. This indicates Trisāṅku to be a southern constellation. The late Siddhānti Subrahmanya Sāstri of Madras informed me, in January 1888, that Trisāṅku's *loka*, world, is a cluster of stars consisting of two big stars and several small ones situated to the south of Anūrādhā, which itself is in the *śakshina-gola* or southern half of the celestial globe, and that this cluster is in what is called Visvāmitra's Svarga. I was not able to gather in what old work this Svarga is described; but as the learned Sāstri's description gave me a general idea of the region of the cluster, it remained for me to find out, in or about that region, the *head-downward* Trisāṅku of the Rāmāyana. An English work on astronomy had made me familiar with the Cross, and having gazed at it over and over, I consider that the Svarga or heaven of Visvāmitra consists of many of the stars of the constellation Centaurus *plus* the Cross; that the star Alpha Centauri, by reason of its being the biggest and brightest of the group is our *Rishi* Visvāmitra, shining brilliantly i.e. performing *tapas* in the south, his place in the north being in the Great Bear along with Vasishttha and other *Rishis*; and that the head-downward Trisāṅku is the Cross *plus* two stars which are to the north of it and which, according to Proctor's Star Atlas, belong to the constellation Centaurus. The reason for taking Trisāṅku to be the protego of Alpha Centauri (Visvāmitra), seems to be the proximity of these two to each other, the brightest star of the group being taken naturally to be the Guru or priest. The accompanying plate shows the prominent stars of Trisāṅku and Visvāmitra, marked *a* to *h*. The stars *a* to *f* (of which *a*, *b*, *c*, *d*, form the Cross) represent the body of Trisāṅku and suggest beautifully the idea of a man hanging head-downwards, *a* the lowermost star being his head, *b* and *c* his two sides, *d* his navel, and *e* and *f*, the uppermost stars, his two legs. The star *g* is the Alpha Centauri. If, as I take it to be, it is Visvāmitra, the bright star *h* near it may be viewed as though it is his outstretched hand commanding Trisāṅku not to fall down but stop where he is

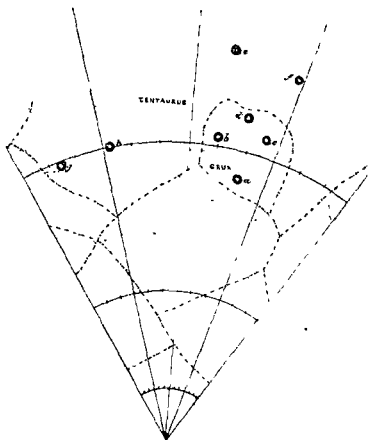
even with his head, the star *a*, downwards *i.e.* towards the south pole. The distance of *a* to the pole is about 27 degrees, and Trisaṅku, from head *a* to feet *e* and *f*, is a large constellation extending over 15 degrees north to south, from about the 48th to the 63rd degree south of the equator. As these stars *a* to *h* are almost opposite to the Great Bear in the north, they may fitly be called the Great Bear of the south.

As Trisaṅku is not far from the south pole, he describes a small circle diurnally in the sky while the stars on the equinoctial line describe a larger circle. Hence the saying that Visvāmitra ordained other stars to rotate round Trisaṅku.

Visvāmitra who figured as the moon in the older story of his fight with Vasisht^ha, acts as the regent of Alpha Centauri in this story. It must be remembered that the 23 asterisms and many other stars have been named after several Vedic gods and *Rishis*.

Now, the Cross, with the stars *e* and *f*, though presenting the picture of a man hanging head downwards, could hardly have suggested the name of Trisaṅku. That name seems to me to have been transferred from the Orion to the Cross. Saṅku ordinarily means a peg, or spoke (*R. V. I.* 164, 48). The Orion's Belt, with a line drawn over its three stars, would be Trisaṅku, *i.e.* the spoke made of the three stars. As the regent of the Belt is the moon, the Belt is his starry form located in the Orion town or body; and the moon who is thus in the Belt can be designated as Trisaṅku—'He who has the three spoke-like stars.' So, I would take the hero of this story to be king moon under the name of Trisaṅku. How the moon obtained another starry form as the Cross (*plus* the stars *e* and *f*) and gave his name Trisaṅku to it, will be explained after indicating the probable esoteric significance, to illustrate which riddles and phenomenal metaphors have been used in the story.

Was it not presumptuous on the part of Visvāmitra to have sent up his disciple Trisaṅku with his body to Indra's heaven? It is easy to condemn Visvāmitra if we are carried away by the outward aspect of the story. But if we ponder



the story under consideration Visvāmitra's protego Trisāṅku wishes to perform a sacrifice in order to become an enlightened Self. Here, let me refer to the concluding portion of the *Khând. Upanishad*, according to which Indra studies *Ātmavidyā* under Father Prajāpati for 101 years and learns at last that body is mortal, that the immortal self, the knower, casts off the body (*d h ũ t v ā s a r i r a m*) and springs forth from it in his state as the Self, having approached the Great Light. The original is:—

Esha samprasādo 'smāt sa-
rīrāt sumutthāya Param
Jyotir upa-sampadya svena
rūpenā 'bhiniśhpadyate.

Thus the original of 'in his state as Self' is *svena rūpenā*. I take the word *sva** to mean *ātman*, self. Here, *rūpa* which ordinarily means 'form' such as an object having a body has, means the freed, bodyless state, as another *Upanishad* (*Mund.* 3, 2, 8) clearly says that the knower is freed from name and form:—*tathā vidvān nāmarūpād vimuktah*. But the very fact that the *Khândogya* used the equivocal word *rūpa* appears to me to have given room to the paradox that Trisāṅku wished to go to heaven with his *rūpa*, form. When he asks the Vāsishthas to prescribe a sacrifice and officiate in it in view to his going to heaven with his body, he must be taken to use the word body in a double sense, one outward or apparent, meaning the human body which is mortal, the other inward or real, meaning the Self's immortal state *sva-rūpa* or the Self himself as the vast body or *loka*, world. Taking the outward sense they rightly refuse to prescribe, and officiate in, a sacrifice, the object of which is the permanency of the embodied state: it cannot be called a sacrifice at all. Taking the inward sense he says that he will seek spiritual salvation from another priest. Realizing he inner sense, they reply:

* Cf. Dr. Up. I. 4, 13, where *sva* *loka* in the expression *svam lokam adriśtri* is false on stated to be *ātma eva loka* in the expression *ātmanam eva lokam upāsita*.

'Do thou become a *Kandāla*.' Now the *Kandālas* are *Mātāṅgas*, 'they who get intoxicated' (vide Sabarī, *Mātāṅga*, and Dandubhī in the essay on the *Rāmīyana*). Though the *Brāhman* is a tea-totaller, he sticks to his *soma* beverage in the most solemn of his sacrifices, namely the *soma* sacrifice. He becomes *soma-pīthī*, drinker of *soma*, which appears to me to symbolize the drink of knowledge, and which makes him immortal as the *Aitareya Brāhmana* says: "whoever enjoys the *Soma* beverage, he certainly will be immortal." Thus, as a riddle or paradox the knower must in his own way become a *Kandāla* or *Mātāṅga*, a drunkard! The reply, therefore, which outwardly is a curse is inwardly an instruction: 'If you want to go to heaven in the Self's true *rūpa* or nature, drink the *soma*.' So, he goes to *Visvāmītra*, who is king *Soma*. The curse by which *Vasishtha*'s son *Mahodaya* becomes a *Nishāda* may likewise be explained. I take *Nishāda* to be used here in a double sense, one outward, meaning the hunter, the other inward or esoteric, meaning 'one who sits down.*' Now, no sacrifice can be performed without there being a *Brahmā* priest in it, and the *Vedas* say that the *Brahmā* priest should be a *Vāsishta*.† The *Brahmā* priest sits throughout the sacrifice superintending it; and his sitting so without doing what the *Adhvaryu* and other priests do, gave rise to the humorous remark that he is a do-nothing, vide *Itig Veda* VIII. 92, 30, as interpreted by Dr. Haug in his *At. Br. Introduction* p 20. The riddle

* *Nishāda*, the hunter, seems to be the compound of *ni* and *śida*, meaning one who by hunting the hunted beast makes it lie down well (*nīśādan*), that is, dead—never to rise again. *Śida* means both one who destroys (makes his enemy lie down dead) and one who sits down. One who sits down may well be looked upon as a do nothing as contrasted with one who is up and doing. In this way, *Nishāda*, as a pun, is capable of meaning one who sits well—a sense in which the word is actually used in the *Purāṇas* about the bull being who sprang forth from *Vena*'s body. The priests said to him—*nishāda*, sit down, and he at once became a *Nishāda*, vide *Vishnu-purāṇa* I 13, 36, *Bhāgavata-purāṇa* IV. 14, 46, *Harivamśa*, 5, 18.

† About a *Vāsishta* being selected as the *Brahmā* priest, vide the *Shāṅkhya Br* quoted at p 42 ante. The *Taitt Sān* III. 5, 2 says that *Vasishtha* saw *Inra* with his own eyes while other *Rishis* could not, and that therefore a *Vāsishta* should be made the *Brahmā* priest:—*Tas m ād Vāsishtō Brahmā kāryaḥ*.

therefore, of Mahodaya, the Vāsishtḥa, having been made a Nishāḥi seems to mean that he was actually engaged to sit as the Brāhmā priest in Trisanku's sacrifice.

If such is the meaning of one curse, the other curse by which the 100 sons of Vāsishtḥa became the Mushtikas must also be capable of a similar explanation. That curse is: 'Let them become the cruel Mushtikas, the Mrītapas, and the eaters of dog's flesh, for seven hundred generations.' A commentary takes *mṛitapāh* to mean *sava-bhāk-shakāh*, eaters of dead body. According to Apte's Dictionary the Mrītapas are a class of persons of the lowest caste, 'who watch dead bodies, carry them to the cemetery &c.' Mushtika, among other things, means a pugilistic encounter or *muṣhti-yuddha*, boxing, and seems to have also meant the wrestler or boxer, as Balarāma is said to have conquered an Asura named Mushtika in the Mallayuddha fight. According to the same dictionary, the Mushtikas are an outcaste race known as the Dombas. The Dombas are known for their somersets, rope-lancing, wrestling, &c. They are a low class addicted much to drink. As the curse in question was a retort to the one which made Trisanku a *Kandāla*, the Mushtikas alias Mrītapas spoken of must have been a people almost as addicted to drink as the *Kandālas*. The *Pañc. Samhita* I. 8, 18 says that in the *Dasapoya* ceremony of the *Rājāsūya* one hundred Brāhmins drink the Soma juice out of ten cups at the rate of ten Brāhmins for a cup. There cannot be a worthier set of Brāhmins to drink the soma than the 100 Vāsishtḥas, who, in view apparently of their fulfilling this part, are spoken of paradoxically as the Mrītapas. The word *mṛita-pa*, which has been taken to mean one who watches the dead body, may well be construed to mean the drinker of the dead, as *pa* means both to watch or protect and to drink. One of the names for the sacred liquor Soma is *a mṛita*, immortality, evidently because, being the drink of knowledge, it confers immortality. This sacred Soma is pressed by beating and squeezing his body, the Soma creeper, as if taking the life out of him; and so as a riddle,

king Soma who is thus *mṛita*, dead, is drunk by the Brāhmanas for their *amṛita* *iva*, immortality. Therefore, it appears to me that the paradoxical *Mṛitapas* are *Amṛitapas*, the drinkers of the Soma, and that the Vāsishthas actually attended Trisanku's sacrifice and were honored with the sacred drink.

If this is the meaning of Trisanku's sacrifice, his going bodily to Indra's heaven can only mean his going in his *sva rūpa*, true nature, as the Self. The god Indra of this story seems to be the Supreme Self, as the *Bṛihadāraṇyaka* IV. 2, 2, takes Indra to be the Purusha in the eye, called *Indha*, 'He who illumines'; and it says:—'It is this Indra whom they call *Indha* esoterically (*paroksha* *ena*); for the Devas are fond of *paroksha*, esotery, and are *pratyaksha* - *dvi* *śha* *h*, haters of exotery.' *Pratyaksha*, the patent, is what is before the eye—what is seen, and includes all the phenomenal forms. *Paroksha*, the latent, is what is beyond the eye—what is not seen, and means the Unseen Seer concealed in all forms as the All-pervading Self. So, the Devas, the knowers, are fond of the bodyless Unseen Self; and, as if to suit His latent character, the authors of Paurāṇic stories appear to have vied with one another in teaching Him to men by means of parables and riddles. Hence the necessity we are under of rejecting the patent, and finding out the latent in these stories. A knower who goes to *Param Jyoti*s, the Great Light, the Supreme Self *Indra*, can never fall, as he becomes one with Him. Going to, or attaining to the state of, the Supreme Self, the knower bursts forth as the Self:—*sva* *na* *rū* *po* *nā* *'bh* *ini* *ś* *pa* *dya* *te*; and immediately after this, the *Khândogya* says that he (the knower, who thus bursts forth as the Self) is *Uttama* - *Purusha*, the Best Man. Now, the definition of the Upanishadic *Purusha* is contained in the *Bṛihadāraṇyaka* II. 5, 18, thus:—

Pur *a* *ś* *lak* *re* *dvi* *pa* *da* *h*
pur *a* *ś* *lak* *re* *ka* *tu* *ś* *pa* *da* *h*
Pur *a* *ś* *sa* *pa* *k* *ṣ* *ī* *bh* *ū* *t* *vā*
pur *a* *ś* *pur* *u* *ṣ* *ha* *ā* *vi* *ś* *a* *t*

The meaning is that the Puruṣha made all bipeds and quadrupeds so many towns and that becoming a bird he entered them. Man is Puruṣha because his soul dwells in the body-town. So long as he grovels in selfishness, and thinks that he is not other than his body he confines himself in one body. By this he makes himself a small man. But the knower soars like a bird up to the region of universal love and entering all creatures—all bipeds and quadrupeds—makes them his towns—his kingdom—as he makes himself the One Vast Self by looking upon them all as himself: he is all in all; and this is the quality of the Best Puruṣha, the Best In-dweller. Thus, the bird metaphor denotes the freed enlightened state of man. Now, another name for the bird is *pataṅga** meaning that which flies. It is derived from the root *pat*, which has a double meaning, one to fly and the other to fall; so that when it is said in this story of riddles that Trisāṅku fell, it means that he flew. When the knower becomes the Infinite all-pervading Self, encompassing height and depth, there can be no fall to him.

Now, phenomenally, let us suppose that the sacrifice performed by the moon Trisāṅku began on the full moon day on which the moon is in conjunction with the Orion sacrificial ground, making it ablaze with his fire. All the *Rishis*, the solar rays, in which are included the sun Vasishtha's sons, attend it, as the moonbeams are solar rays reflected.† I would take Mahodaya, the Nishāda hunter, to be the Dog star Sirius, the well known *Mrigavyādhā* or

* *Pataṅga* is construed as *patana-sīla*, *pater anga-pratyak*. The *Taitt Sam* V 2, 5 says that Puruṣha, man, who is measured by Yajña, sacrifice, becomes a bird—*pakṣi bhavati*, *na hy apakṣhaḥ patitum arhati*.

† Our ancients seem to have been fully aware that the moon shines with solar light. *Śāyana* says that that is the meaning of verse 15 of *Rig Veda* I. 84. His rendering is based on Yāska's *Nirukta* on that very verse. The *Nirukta* says: One ray of this (sun) makes the moon shine reflected (*kaṇḍamasaṃ prati dīpyate*); therefore it should be inferred that the moon's light is from the sun; and there is (to that effect) the *Nigama* which says.—'Sūryamasaḥ Sūrya-rasmiḥ Kaṇḍamā Gandharvāḥ.' This *Nigama* is one of the *Jayādihoma Mantras*, *Taitt. Sam.* III. 4, 7. As *go* means *roy*, as well as *water*, and many other things, *Gandharva* is capable of different shades of

hunter. He sits always near the Orion-sacrifice. In this story, the Dog star, the devatā of which is Agni Rudra, the son of Brahmā, is exhibited as the son of the Brahmā priest Vāsishtha. The knower is called Yajña, sacrifice, as by self-sacrifice he looks upon all as self. Self-sacrifice, therefore, is his *sva rūpa*, divine *Ātmaic rūpa*, form. The Orion sacrifice is the moon's celestial form. The poet's object is to send the moon, with the Orion or Sacrifice as his body, to the sun; for, as soon as the full moon touches the Orion, its sunward career begins, making the moon sacrifice himself and become thinner and thinner every time he meets the Orion during the next five months, until his self-sacrifice becomes complete on the new moon day of the sixth month, when, along with the Orion (which then sets heliacally), he becomes one with the sun Indra. Thus he is sent up to India with Sacrifice as his body. The ancient idea is that the moon is Sudhāmaya, full of nectar, that the gods drink him in the dark fortnight, and that at the end of it (*i.e.* on the new moon day) the fathers quaff him (Vishnu-purāṇa II. 11, verses 22 and 23). In his career sunward, the waning moon is fancied to be sacrificing his body for the sake of the solar rays who are the gods and Fathers. As he is thus an emblem of self-sacrifice, they delight in him and enjoy him as their sacred drink. The Vāsishthas are our ancient Fathers (R. V. X. 13, 8). When the moon gives up his whole body on the new moon day, it is his death under one aspect but under another it is his self-sacrifice leading to immortality. So, on the new moon day of the Conjunction, the Vāsishthas, as the solar rays,

meaning—as the holder of rays or as the holder of water. In the former sense it is a name applicable to all heavenly bodies, sun, moon, and star, shining with ray, light. The meaning of the Nigama seems to be this: 'The sun's ray (that enters the moon) is *su-shumana*, bright, and the moon is the holder or container of (that) ray.' The Pūānic idea that the moon is above the sun seems to be due to the fact that the *Rig Veda* (X. 85, 2) speaks of the moon as placed on the lap of the stars. This is a poetical description of the night, in which the moon's progress from one star to another is watched. The moon is only apparently on the lap of the stars. But taking the expression literally, we get the idea that the moon is actually on the lap of the stars, whose region is higher than that of the sun.

drink the moon and become thereby *Mritapas*, the drinkers of the dead paradoxically, but the drinkers of the juice of self-sacrifice esoterically. Thus strengthened by the sacred-drink at the advent of the bright portion of the year, they show their prowess as wrestlers and boxers in thinning the ranks of the powers of darkness who had overgrown in winter. The poet now fancies, from the phenomenon to which I shall presently refer, that at the completion of his self-sacrifice, along with the Orion, on the newmoon day in question, the spirit of the moon, who thus went to the Great Light, the sun, was hurled down the Milky Way and became a huge Man, head-downwards, in the shape of the Cross with the two stars above it. In those parts of India where the southern Cross is visible it is best seen as the Man *head-downwards*, when it is at its culmination, which coincides with the Orion's setting below the western horizon; and so, while on the one hand the Orion, which is the town or body of the moon and which gave him its name *Trisaṅku*, enters the sun and disappears or in other words sets heliacally—and let us celebrate this disappearance on the new moon day which comes during the time the Orion remains in conjunction with the sun—there is seen on the other the Cross Man in *culmination*, but lo! *topsy-turvy*, as though the moon *Trisaṅku*, by going with his Orion-body to the sun, fell down and became the Cross, the topsy-turvy Man of huge body. This is the poetical reason for transferring the name *Trisaṅku* to the Cross. But this paradox of the fall vanishes if we realize the fact that the Man is head-downwards only apparently to us who are in the north. He is near the southern *Dhruva* or pole with his head towards the south pole and the stars of the ecliptic below his feet. Such is the *mahimâ* or greatness of *Rishi Visvâmitra*, that he made the mortal moon the decayless, self-shining starry Man, the Cross, round whom all the stars of the ecliptic go in *pradakṣiṇa* as if he is a Great Man or *Uttama-Purusha*—he made him a *Nakṣatra*, that which does not decay, as our grammarians have understood

that word to mean (*i.e.* *na ksharati iti nakshatram*). Dr. Haug, in his Introduction to the Aitareya Brāhmaṇa, p. 45, derives the word in two ways, both indicating the *station* of the moon, one from the root *naksh*, to arrive at, with the suffix *atra*, *i.e.* the *place of arrival* for the moon in his monthly career from one star to another of the 28 asterisms; the other from *nak*, night, and *sattra*, a session, *i.e.* the moon's *station for the night*, as it is only in the night that it is possible to see in what asterism the moon is. He considers that the word *nakshatra* arose with reference to the 28 stars and that afterwards it metonymically came to mean *stars* in general. I think that Dr. Haug's derivation of the word is more probable than that of the grammarians, but from the remotest time there has been a tendency, when the true *étymon* of a word has been forgotten, to derive it in a way which would suit any other reasonable concept. The very fact that metonymically *nakshatra* came to be understood as *star* in general, was capable of putting to the shade the special applicability of the word to the stars of the ecliptic—the *stations* of the moon,—and of importing into it a meaning which would apply to stars in general. The stars, when contrasted with the moon, the planets, and the apparent motion of the sun over the asterisms, are fixed. They are *dhruvas* as is evident from the Vedic expression that the star Arundhati had *dhruvatā* conferred upon her (*vide* the birth of Kumāra in the essay on Rudra). The North pole star became *the dhruva* among all the *dhruvas*, stars, because it has not even the apparent diurnal rotation. In the south, the Cross is very near the south pole and being thus *dhruva*, fixed and permanent, it is, phenomenally, a very appropriate object to serve as a metaphor for the incorruptible permanency of the liberated, bodyless self.

There is quite a different story about Trisāṅku in Harivamsa 12 and 13, according to which he was not hurled down at all from heaven, but went to it even with his body. This story, when compared with that in the Rāmāyana to

sin of killing his Guru's cow, and the sin of eating unconsecrated flesh (that is the flesh of an animal killed otherwise than in the sacrifice).^{*} So, Satyavrata came to be known as Trisaṅku.

Afterwards Visvâmitra returned from his tapas, and being pleased with Trisaṅku, pressed him to ask for a boon. Trisaṅku wished to go bodily to heaven. By that time the famine had gone; and Visvâmitra installing Trisaṅku on the throne of his father caused him to perform a sacrifice, and sent him bodily to heaven. Trisaṅku's queen was Satyarathâ. His son was Hariskandra, who was the great king who performed the Râjasûya sacrifice and whose son was Rohita.*

Thus, in accounting for the name of Trisaṅku, this story makes him a *g o g h n a*, cow-killer, and beef-eater, in order at the same time to account for his having become a *Kandâla*. But with all this he is made to go to heaven without anything being said of his fall. There seems therefore to be a paradox in this story as in all others connected with Vasishtha and Visvâmitra. Trisaṅku's name Satyavrata reveals him as a knower of Brahman, Satyam, Truth, and as one who practised It as his *vrata*, cherished object. His queen Satyarathâ, the vehicle of Truth, can only be Vidyâ or Sraddhâ, Knowledge or Faith. He rescues her from the grasp of worldliness and marries her himself. The result is that he goes to the forest and roams as a hunter, hunting the passions. *Kâma*, Desire, is of two kinds, one worldly and selfish, the other, godly, that which longs for the state of the Infinite Âtman (*Â t m a n a s t u k â m â y a s a r v a m p r i y a m b h a v a t i*); and therefore *Kâma-dhenu*, the cow of desire, has two aspects, one as *Avidyâ*, the

* This story, according to which Trisaṅku incurred the displeasure of his father and maintained Visvâmitra's wife in the forest, is briefly referred to in the *Mahâbhârata* I. 71, Verses 31—35. What is noteworthy is that the *Mahâbhârata* mentions *Kâjira* Mātanga as the name of Trisaṅku. I would take the name Mātanga as indicating Trisaṅku as the drinker of the Soma (in the form of a substitute, as *kugā* may not drink the Soma itself, vide *At. Br.* VII. Chapter 5).

Ajâ of three colors, and the other as Vidyâ. Taking her in the former aspect, she is killed. Taking her in the latter aspect, she is eaten as the only food capable of removing the hunger for selfish desires, of not only Trisanku but also of the family of Visvâmitra, the intimate friend of Vasishtâ. Thus the three paradoxical sins are the three merits, which added to the merit of a religious *Kandâla* or the drinker of the sacred *soma*, enable Trisanku to go to heaven in his *svârûpa*, the soul's real state as the bodyless Infinite Self. A man who has deserved the favor of the father of the sacred *Āyati* will not fall. He will become Nakshatra, permanent.

The following note is found in Garrett's Classical Dictionary under the name Satyavrata at page 570:—
 “Wilson surmises Trisanku to be Orion's belt; while Von Schlegel thinks Trisanku to be some southern stars unknown to the Indians as long as they remained in the neighbourhood of the Ganges but known to them at a later date when they colonised the southern regions of India. The Vāyu Purāna says—‘By the favor of Visvâmitra, the illustrious, Trisanku shines in heaven along with the gods, through the kindness of that sage. Slowly passes the lovely night in winter embellished by the moon, decorated with three watches and ornamented with the constellation Trisanku’”. According to the explanations suggested above, both these scholars appear to be right in their surmises. Trisanku is both the southern Cross* (taken together with the two stars above it) and the Orion's Belt.

There can be no doubt that Trisanku's son Hariskandra, mentioned in the Harivamsa, is the same Hariskandra of the Ikshvâku, who, according to the Aitareya Brâhmana, performed a sacrifice, with Sunassepa as the human victim. Sunassepa's story in the Ai Brâhmana occurs in connection

* So far as I could calculate roughly by the aid of the Atlas and Proctor's Star Map, the lower or head and shoulder part of this head down ward Man would not be visible to the north of Benares or thereabout. The story therefore, probably arose in some country between the latitudes of Benares and Vidarbha, the name of which is mentioned in many ancient Purânic stories; or, it may be the Brâhmana of the Gangetic valley saw the constellation in their travels in the south and made the story.

with the Râjasûya sacrifice, and the Harivamsa says, regarding its Hariskandra, that he was the â h a r t â, the performer, of the Rîjisûya. But in the Ai. Brâhmana, Hariskandra occurs as the son of Vedhas. According to the Râmâyana, it was king Ambarîsha who performed the Sunassepa sacrifice, and in the list of Râma's ancestors in sarga 70 of the Bâla-kânda, he occurs as the son of Prasnsruka while Trisaṅku occurs several generations above Prasnsruka. This shows that each poet constructed his own list of geneology and gave a name of his own fancy to a mythical king. Trayyârûna, the name given to Trisaṅku's father in the Harivamsa, is noteworthy. It is a patronymic of Tryaruna (*i.e.* Tri-aruna), which name occurs in *Rig Veda* V. 27, along with Trasadasyu and Asvamedha. Tryaruna is also called Tri-vrîshan or He of Tri-vrîshan. We have seen how the numerous names of Divodâsa are distributed over several hymns and how the different names of a single individual are separately distributed over the different verses of one and the same hymn, viz. verses 22, 23, 24, and 25 of VI. 47. Likewise, it appears to me that the several names which occur in V. 27 are of one and the same person. Of those names, Trasadasyu occurs in many other places, out of which let me single out I. 112, 14, in which it is said: 'O Asvins! in the Sambara-hatya (*i.e.* the fight in which Sambara was killed) you guard Atithigva, Divodâsa, Kasoju; you guard Trasadasyn in the Pûrbhidya (*i.e.* the fight in which Sambara's castle is demolished).' The Sambara-hatya and Pûrbhidya being one and the same fight, and the first three names being granted on all hands to belong to one person, it appears to me that the last name Trasadasyu also is another alias of Divodâsa, the moon. In verse 12, another name compounded with *three*, viz Trisoka* occurs, and what is said of Trisoka in other parts of the *Rig Veda* makes it probable that this too was another name for the moon; and there is no knowing how many of the other

* With the aid of the Asvins, Trisoka drives forth the cows (I 112, 12). Indra for the sake of Trisoka claps the bull, the wide receptacle, so that the cows might issue forth (VIII. 45, 30). May the car called Trisoka (rendered by Mr. Griffith as the car of triple splendour) bring

names which occur in the Sûkta referred to (I. 112) are that of the moon. The truth seems to be that the *Rig Vedic* poets have metamorphosed the sun, moon, Agni, the Orion, &c., as poets, kings and many other objects, and bathed them with a shower of names of quality, the real import of which it is now hard to find out; that many of those names were not of their own coinage but came down to them from an older age accompanied with legends which they no doubt perfectly understood; and that it is only a few of those names which were most commonly applied to the sun, moon, dawn, &c., that have come down to us with their meaning.

I suspect that the *Harivamsa* in evolving an etymological parentage connected with the word *three* for *Tri-sanku* has purposely gone to the *Tri-aruna* of *Rig Veda* V. 27. This hymn has six verses. Now, in each of the first three verses of it *Tri-aruna* occurs, that is to say, that name occurs three times, and similarly in each of the last three verses, *Asvamedha*, a being of that name, occurs, that is to say, *Asvamedha* also occurs three times immediately after *Tri-aruna*. Therefore the *Harivamsa*, I suspect, takes *Asvamedha* to be the son of *Tri-aruna* and calls him *Trayyâruna*. But why should the author of the *Harivamsa* thus concoct a patronymic without at the same time mentioning the real name *Asvamedha*? It may be the poet thought that the patronymic was preferable as giving a name connected with *three* and that by it *Asvamedha* would be easily understood.

The poet of the *Harivamsa* found from the *Aitareya Brâhmana* that *Hariskandra* was a *Pûrushaghna* to all

the hundred heroes with *Kutsa* (X. 29, 2). In II. 38, 5, *soka* occurs in the sense of light, Agni's light. The Orion having the three stars of the Belt as the three lights, corresponding to the three fires of the sacrifice, may well be called the car *Trisoka*. In the Conjunction this car brings the heroes, who may be taken to be the summer rays brought back along with the moon in the garb of poet *Kutsa* renewed for the purpose of making the months of the new year. The moon also may be called *Trisoka* as the three stars of the Belt belong to him. In the Conjunction, the moon *Trisoka* sends out or yields up the cows, the summer light supposed to have been pent up in the Belt in winter. Changing the fancy, it is the sun *Indra* that smites the Belt mountain and liberates the summer light in the year-opening Conjunction, in order that the moon may perform his career of making the months of the new year.

intents and purposes, for he deliberately tied a human victim to the sacrificial post; and so he constructs a *tripaurnu-sheya* or a line of three generations of kings, thus:—

- (1). Trayyârûna alias *Asvamedha*, the Horse-killer *i.e.* the performer of the Horse sacrifice, the Paurânic taking the horse to be the senses as the *Katha Upanishad* says:—*Indriyâni hayâny âhuh.*
- (2). His son *Trisanku*, the Goghna, the killer of the cow of selfish desires.
- (3). His son *Hariskandra*, the *Pârushaghna* or man-killer, the human victim of the sacrificer being himself spiritually sacrificed in order to become the bodyless Infinite Self.

The Story of *Sunnasepa* occurs in the *Aitareya Brâhmana*, of which the text as well as a translation *Hariskandra and Sunnasepa* will be found in Prof. Max Müller's *History of Ancient Sanskrit Literature*. The story is briefly as follows:—

King *Hariskandra*, son of *Vedhas*, of *Ikshvâku's* line, was childless although he had one hundred wives. In his house lived *Parvata* and *Nârada*. The latter advised the king to go to *Varuna* and say to him—"May a son be born to me, and I shall sacrifice him to you." *Varuna* said 'yes'. Accordingly a son named *Rohita* was born; but the king put off the sacrifice from time to time saying, (1) let the victim pass the ten days (during which the child is impure in the *sâtikâgrîha*); (2) let his teeth come; (3) let his teeth fall out; (4) let his teeth come again; and (5) let him become a warrior (*kshatriya*) girt with his armour. *Varuna* granted all these requests successively. When the boy became a warrior, the king asked him to consent to be sacrificed; but he said 'no' and taking his bow ran away to the forest and lived there for a year. *Varuna* seized *Hariskandra*, whose belly thereupon

Pundras, Sabāras, Pulindas, Mûtibas, and many other outcast tribes, so that the descendants of Visvāmītra became the worst of Dasyus. The fifty younger brothers recognised Sunassepa as their eldest brother.

The manner in which the *Āi. Brāhmana* refers to the verses of the *Rig Veda* shows that the *Rig Veda*, at least *Maṇḍala I*, had already been arranged with the names of the seers or *Rishis* and the *Devatās* in the very form in which it has come down to us. The authorship of the seven *Sūktas* from 24 to 30 of the *Mandala I*, is attributed to Sunassepa himself, but from internal evidence it is evident that the author was some person not known but other than Sunassepa. These seven *Sūktas* were probably composed by one poet and formed a group of songs, used in a particular rite; and as the name of Sunassepa occurs in *Sūkta 24* which is the first of this group, the whole group seems to have become known as the *Sunassepa Sūktas*, an expression capable of giving rise to the misunderstanding that Sunassepa himself was the author. But a perusal of the following verses will, I trust, show that Sunassepa was not the author.

This is what they told me day and night, this is what the desire of (my) heart says, viz, may that king Varuna whom Sunassepa invoked when seized liberate us—(verse 12).

For, Sunassepa, when seized and tied at the three places of the wood (the sacrificial post) invoked the *Āditya* (Varuna); may* king Varuna who is wise and never deceived liberate him,—may he loosen the bonds—(verse 13).

O Varuna! we wish thy anger down by salutations. O wise king, loosen (the bonds of) sins committed (by us)—(verse 14).

O Varuna! Off from us loosen the upper bond, away the middle, and down the lower. And then

* Or it may be rendered thus:—Sunassepa invoked the *Āditya* (in order that) he, king Varuna, might liberate him, might loosen the cords.

O Âdilja! may we, sinless, be in thy ordinance, and belong to Âditi— (verse 15).

It seems to me that the poet uses Sunassepa as a simile, and prays for being liberated from the triple bonds of sin, just as Sunassepa was, from the triple bonds of the post. Another poet, in verse 7 of the second Sûkta of the fifth Mandala called the Âtreya Mandala, uses the same simile thus :—

O Agni! you liberated the bound Sunassepa from the yûpa (sacrificial post); for he prayed with fervour. Even so, Agni! loosen our bonds.

In order to use the simile of Sunassepa in this manner the poets of the *Rig Veda* must have had an older legend about him, and it is quite possible that that legend came down to the author of the *Âitareya Brâhmana*, mixed up with the group of the seven Sûktas in one of which Sunassepa is prominently mentioned and which being called Sunassepa Sûktas gave rise to the idea that he was the seer of them all. Hence, he is tossed about from one god to another in the order in which the Devatas occur in the Sûktas themselves, with the consequent anomaly of his going to Agni twice.

Two sons are mentioned in this story viz. the son of a king and the son of a Brâhman. If we lay stress on the fact that one runs away to the woods and the other is bought, they would stand revealed as Agni and the soma respectively. The running away of Agni to the woods or the waters is a familiar theme of the Vedas (vide texts referred to under Kavasha at p. 79 ante). The *Rig Veda* X 51 is a hymn containing a dialogue between the Devas and the run-away Agni, who in that hymn seems to play the hide and seek with the Devas. The character of Agni as therein revealed would be realized if He is taken to be the Self concealed in all phenomena, solid and liquid (the stars and all forms and the vast sky). The Devas begin by saying: 'O Agni, one god hath found out thy having entered the waters covering thyself with the great and firm alba, the case or womb

(of phenomena), and hath seen thy manifold forms (taking each phenomenal form to be as it were Agni's body; for the Self is in all forms). Thus addressed he asks: 'What kind of god is he who hath seen me and my many forms? Where are Agni's *sa mid h a h*, sacred firewood, that lead one god-ward (heaven-ward)?' 'Samidh' means that which makes the fire blaze well. Righteousness is the fuel making the Self ablaze. Without man's bringing it the Self will not blaze forth. Thus questioned by Agni the gods reply that god Yama found him out. It is not perhaps by an accident that Yama is mentioned here. Yama, the subduer, of passions seems to represent righteousness—a fact well realized by the Paurāṇics who call Yama, *Dharma*. Then to Varuna Agni says that the fate which befell his brothers of old (*purve bhṛātaraḥ*) made him flee in fear from sacrifice and conceal himself. This assumed fear of child Agni when caught in 'the hide and seek' may be explained by the fact that the churned fire Agni is sacrificed in the *Āhavanīya* fire with the word "*Yajñena yajñam ayajanta*" (I. 164, 50 vide p. 27 ante), and that for that reason the *Āi. Br.* (I. 15 p. 35) says that Agni is the *pasu* or victim sacrificed by the gods ('*Agnir hi Devānām pasuḥ*'). The previous brothers appear to be so many churned Agnis sacrificed. The gods, hearing of Agni's fears, confer on him long life (*dīrgham āyuh*), allot to him the first oblations, beseech him, who is *sujāta*, nobly born, to come out from gloom and bear the oblations and "make the path leading god-ward clear and easy"; and they conclude thus: "Let all this sacrifice be thine, O Agni, and let the world's four regions bow before thee." Thus should, it would seem, the Self Agni, the god in man and in all forms, be found out in his holy aspect as the victim of sacrifice and addressed: 'O my soul, my darling, come out from the gloom of selfishness and perform self-sacrifice and become thereby long-lived, immortal.

Now to revert to king Hariskandra. Hari being one of the names of the *soma* I take the king to be the moon,

whose son, like the son of Purūravas, is Agni. Rohita means the red. In the *Rig Veda* (I. 14, 12; IV. 1, 8; VIII. 43, 16; X. 7, 4), Rohid-asva, meaning one who has red horses, rays, flame, is one of the names of Agni. He represents the king's enlightened Self, which is born for the purpose of self-sacrifice; but as the condition imposed is infringed the Self runs away to the woods and the sams'ric man gets the swollen belly, which being the seat of hunger and thirst, seems esoterically to symbolize the hunger and thirst for selfish desire. The Self then takes pity on him and buys the soma creeper which is disguised as Sunassepa, the dog's sepa or tail. The buying of the soma is necessary for the sacrifice (vide *At B. I.* 12, p. 26; also *ante* p. 27). The dog seems to be the moon Soma (vide essay on the dog) and the soma creeper is as it were the moon's tail. Although the soma is well known as king, and Agni as vipra or Brāhman, still they are sometimes called each by the names given to the other, vide pp. 27 and 28 *ante*; and the reason why the Soma Sunassepa is made the son of a Brāhman may be that the Soma is the king of Brahmins and as such fit to be had from a Brāhman. As outwardly the idea of a man selling his own son is reprehensible denoting want of love, Sunassepa is exhibited as the middle son cared for neither by father nor by mother; but the names given to the two other sons Sunahpallha and Suno-lângūla, both meaning dog's tail are synonymous with Sunassepa; so that the Brāhman parents, probably Brahmā and His wife Vāk or Vidyā who have the inexhaustible knowledge of self-sacrifice in the shape of their son the soma in trebled* names, have him ample to themselves, and ample to spare to another—to the whole world—as self-sacrifice is infinitely great, and the soma who like the churned Agni is one of the

* I think the one Son the sacred Soma is trebled in order to indicate his vyāpti or pervasion in the three worlds, viz. the zenith, the earth, and the nether. The legend is that the Soma was brought from heaven to this our earth. The heavenly Knowledge pervades everywhere. When we on the earth realize It, we will be said to have brought It from Heaven. The middle Son would therefore represent the heavenly Soma brought down here. The earth is called Madhyama-loka, the middle world.

moon is in conjunction with the Orion and when he shines with his full limb or belly. The object of giving the Belt to him is to make him bellyless, bodyless, which phenomenon takes place six months thence on the new moon day when the Orion-sacrifice is ablaze with the sun; and when the Soma is pressed out and liberated from the Belt and offered into the fire. Thus, allowing himself to be sacrificed—paradoxically liberated—the Belt Soma or Sunassepa rises heliacally from the Dawn Ushas.

We saw that Trisanku's *svarga*, heaven, is, according to one fancy, the Southern Cross and according to another the Orion. His son being our Hariskandra, it is noteworthy that Hariskandra-pura is explained in the *Vākaspadya* to be Saubha-pura, which again is explained as a town travelling at will. So this town must be the Orion-town which travels at will in the sky, and which being the abode of the moon is appropriately the town of the moon Hariskandra. Saubha means that which has good splendor (*su-bhā*) or that which has good or beautiful stars (*su-bhāni*). According to the same authority, Hariskandra's town is synonymous with Kha-pura, the town-in-the-sky, which means also (1) the town that travels in the sky, of *Daityas* and (2) *Gandharva-nagara*, a town in the sky, both being considered to be of ill-omen. This shows that the Orion has been taken in two aspects, good when it is in the Day; bad when going into the Night, it becomes the home of darkness.

Khapura in addition to being the magical *Gandharva-nagara* of ill omen, is also the town of the *Gandharvas* whose chief is called *Kitra-ratha*, or 'He who has got the beautiful, or the starry chariot'; for, the stars are called *kitras* vido the vedic saying *Itâtrir vai kitrâvasuh*. This shows that the Orion is not only town but also chariot and the vehicle called *vimâna*. Whenever the *Paurânic heroes* have gained victories they are lauded and showered over with flowers by the celestial spectators seated in their celestial *vimânas*. These *Vaimânikas*, besides the *Maruts* or the gods, are (1) *Gandharvas*, (2) *Kinnaras* alias *Kimpu-*

rushas, (3) Yakshas, (4) Rūkshasas, (5) Urugas (snakes), (6) Vidyādhara, (7) Guhyakas, &c. Kubera alias Vaisrava, the Mahā-Rīja, is the king of all these. In the Rig Veda Gandharva means the sun in the sense that he holds the rays. The Gandharvas may be taken to be the mythical personages supposed to reside in the Orion holding the summer rays. As go means also water the Gandharvas are the holders or guardians of the heavenly soma juice. As go means also vāk or sound, they are the celestial songsters. The summer light is Vidyā, knowledge. The holders of it in the Orion are Vidyādhara. Taking the Orion to be the guhā or hiding place of the summer rays, they are Guhyakas. Both the rays and darkness are snakes,* and the darkness is the Yakshas and Rūkshasas. They too reside in the Orion in winter. The Belt is straight like man and may well be called Kim-purusha. The sun fights with the powers of the darkness of winter and gains his victory when he comes in conjunction with the Orion; and so, the celestial beings, both good and bad, who are fancied to be located in that Vimāna, applaud him and shower on him the flowers of his summer glory. Man's good and bad desires are his good and evil spirits residing in the gubhā or ākāśa of his heart. The evil spirits molest him so long as he yields to temptation. But when he becomes the invincible victor, they give up all enmity with him and join in his worship and praise, saying: 'You are indeed a great man. We are really conquered.'

What the name Agastya means is not clear. In Āpte's

Agastya dictionary a ga is stated to mean, among other and Lopāmudrā. things, 'a water jar as in Agastya (kumbhas-

* The Sarpa-bali Mantra of the Taitt. Sam. IV 2, 8 says:—

'Yo vā Sūryasya rasmatibhā . . . tebhyaś sarpebhyaś namāh'. The idea of there being snakes in the solar rays seems to be due to the fancy that the rays, which are called rasmatibhā, meaning also ropes, are the long rope-like snakes. A Nighantū quoted by Śrī Isvara-kāṇḍa Vidyaśāgar in his edition of Kālidāsa's Meghadūta in explaining the expression 'valmīkagrāh' says that valmika, ant-hill, is one of the names of the sun. As the ant-hill is considered to be the abode of snakes, the sun must necessarily become valmika, if his rays are snakes.

tyāna)'. If this is the original meaning of Agastya, it is quite appropriate of the soma juice that is kept in the vessel.

In R. V. I. 180, 8, it is said that Agastya, the best of heroes, awakens the Asvins every day with a thousand lands, for the attainment of the vi-rudra prasravana or roaring stream. This looks as if the moon Soma in the dark fortnight awakens the Asvins, who are the earliest peep of the dawn. Or, the soma being pressed and kept ready before the Asvins rise, it is fancied that the juice sings to them and makes them get up in order to drink it. The roaring stream may be taken to be the flood of day light which the Asvins send forth and which roars by rousing men, birds, and animals to a state of bustle and noise from the stillness of night; or, it may be the *nāḍ* referred to at page 49 *ante*.

Likewise, what the name of Agastya's wife, Lopāmudrā, means, is not clear. Does it mean 'she who disappears (*lopā*)' and at the same time 'gives pleasure (*mudrā*)'? If so, in her is combined both the Adrisyanti and Madayanti of the Vāsishṭha-Saudāsa story. This trait of disappearance is found in Saranyū, Ahalyā and Bhekī, all of whom appear, for the reasons explained when dealing with their respective stories, to be identical with the star Rohini. Indeed, this trait will be found worked out in the case of Lopāmudrā herself in the Purāṇic story as to how she disappeared from her husband and became a river. When the star Rohini disappears into the conjunct light of the sun, and then, six months afterwards, into the light of the full moon, she gives to them their respective summer and autumnal joy; and so, I would take Lopāmudrā to be the star Rohini, exhibited as the wife of the moon Agastya. The old poets were free to marry that star sometimes to the sun and sometimes to the moon. The Purāṇic idea is that she is the dearest of the moon's wives—an idea found in the Yajur Vēda itself (Taitt. Sam. II. 3, 5).

Both Agastya and Lopāmudrā occur in a most curious manner in R. V. I. 179, the subject of which is stated to be

Rati, conjugal love. It has six verses. Verses 1 and 2, attributed to Lopāmudrā, say:—

For past autumns, nights and days and dawns that make people old, have I pined. Old age destroys the beauty of the limbs. Husbands must be with their wives (1).

Those ancients who practised *rīta*, truth, and who spoke *rīta* with the gods, emitted;* for (without doing so) they did not attain the end. Wives must be with their husbands (2).

In verses 3 and 4, Agastya is made to reply thus:—

Not pined in vain; for the gods protect us. We (dual) subdue all enemies; we win the race of the hundred-fold praise; for we, a well-matched pair, are brought together (3).

The desire (*kāma*) of a neighing (horse) has come upon me from here, from there and from everywhere. Lopāmudrā calls out to the husband; the timid woman draws to herself the brave panting man (4).

Then, the concluding verses say:—

I pray to this soma who is near and who is drunk in the heart (*hrītsu pītam*). May he forgive the sin that we have (plural verb) committed; for a mortal has many desires (*palukāmo hi martyaḥ*) (5).

The fervent (*ugra*) Rishi Agastya, wishing for issue and strength (*prajāṃ apatyam balaṃ iṅkhaṃānaḥ*), dug with pickaxes (*khaṇamānaḥ khaṇitraiḥ*) and benefited both colors (*ubhau varṇau pupoṣa*). He obtained permanent blessings among gods (6).

The view expressed above that Agastya is Soma, receives support from the opinion of M. Bergaigne referred to

* The verb is *avīśaḥ*, explained by Śāyana as a *va-kāshipant rōtaḥ*. The sense is that unless a son is born, there is no beatitude. It will be seen from the essay on Puruṣaravaṇa that the son he got is Agni, the emblem of the enlightened Self. Here also, we will see in the sequel that the *retas* emitted is Agastya's enlightened Self, born as the spiritual son.

by Mr. Griffith in his *Rig Veda* Vol. I. appendix I. That scholar is stated to be of opinion that "the hymn (I. 179) has a mystical meaning, Agastya being identical with the celestial Soma, whom Lopâmudrâ, representing fervent Prayer, succeeds after long labor in drawing down from his secret dwelling place." The Agastya of I. 179 seems, however, to be the moon Soma, whose praiseworthy race is the one which he constantly runs in the sky, introducing Sarats after Sarats by, as full moon, embracing the star Rohinî, who, as the daughter of Brahmâ, represents Sraddhâ or Vâk, Faith or Knowledge. We may compare this race with the race which all the gods ran keeping the sun (the emblem of God) as the winning post, and which the moon won, by reason of which (success) he married the sun's daughter called Sûryâ. The star Rohinî, as Lopâmudrâ, goes to the night in order to elevate her husband, the moon. She meets the full moon, and they are well met; for, immediately after that phenomenon, her movement sun-ward, light-ward, begins; and so, she may be taken to be Lady Sraddhâ, Faith, conducting her husband to his self-sacrifice on the new moon day which comes when she is in conjunction with the sun, that is when she too sacrifices herself in the solar fire.

The *Rig Veda* X. 151 praises Sraddhâ as a goddess realized by one's yearning of the heart (*Sraddhâm hrîdayyayâ âkûtyâ*); and the Anukramani says that the seer of this Sûkta, the Devatâ or subject of which is Sraddhâ, is Sraddhâ Kâmâyanî. This shows that the name of the Devatâ has been made to serve as the Rishi name also. Sraddhâ is faith arising from the heart's âkûti, yearning. As âkûti and kâma mean almost the same thing, the Anukramani seems to have selected the latter name to qualify Sraddhâ.

So, taking Lopâmudrâ to be Sraddhâ, the object of Agastya's love or heart's yearning, the son born from this holy wedlock seems to be his own spiritual nature as the enlightened Self, the same which is called the celestial form which the sacrificer obtains by means of the priests effusing

him in the sacrifice, in which he becomes the father of Agni that is churned out and of the Soma juice that is suta, son, extracted from the Soma plant. We have seen that the prajā or issue of Purūravas is Agni (p. 11 ante). The same Agni and the Soma juice are, I think, the prajā or issue which in verse 6 Agastya, wedded to Faith, wishes to have. Then for what does he dig? As in another connection, to which reference will be made presently, the *Rig Veda* speaks of digging up a particular oshadhi or plant for performing a rite with it, so here in the case of Agastya the thing which is dug up, but which is, by an ellipsis, left as understood, seems to me to be the Soma plant. If thus Agastya is held to have secured that plant and performed the Soma sacrifice, the further question is, what are the two varnas, colours, benefited by him? I think they are the Brāhman and the Kshatriya, as it is only these two classes that are entitled to the sacred drink, the one directly and the other by means of a substitute made by "squeezing the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, Aśvattha, and Plaksha trees," vide Dr. Hang's *Aitareya Brāhmaṇa* (VII. 30), p. 486. As to how the substitute came to be used, the same *Brāhmaṇa* explains that the god Indra, the head of the Kshatriyas, was excluded from participation in the Soma beverage, because he killed Vṛitra and committed other acts; that although, afterwards, he managed to have a share in the Soma for himself, by carrying it off from Tvashtri, the Kshatriya race remained excluded from it, until a Brāhman named Rāma Mārgaveya felt compelled to prescribe the substitute, when he was being expelled by the Kshatriyas from the sacrifice of king Visvantara. But all this seems to be fable invented to account for the king's peculiar Soma, which must have come down from time immemorial; and so far as the oldest Vedic record, viz the *Rig Veda*, goes, Indra is praised in it for his killing Vṛitra and other dēmons, and there seems to be nothing in it to indicate that he was ever excluded from his share in Soma. Did the substitute arise by the king's looking upon Soma, who is known as Rājā,

King, as being himself, and thinking that he would be doing a selfish act if he ate it directly himself? Whatever the reason, the selection of the fruits of the four majestic and long-lived trees is highly befitting the dignity of the king, and these are the trees the *idhma* or wood of which is used for the sacred fire ('*naiyagrodha andumbara âsvattha/plâksha iti idhmo bhavati*,' *Taitt. Sam.* III. 4, 8).

In connection with Soma in the *Rig Veda*, the epithet *Brâhmana* looks as if applied to persons competent to drink it: it occurs in close connection with *Brâhmanas* (I. 10, 1; VII. 103, 7 and 8; VIII. 17, 2; 31, 1; 32, 16; IX. 112, 1; 113, 6). Soma is he who enters [the bellies of] *Brâhmanas* (X. 16, 6). The *Saumya* or Soma-deserving Fathers are *Brâhmanas* (VI. 75, 10). *Brâhmanas* who press Soma (i.e. perform the Soma sacrifice) discharge their rina, debt (VIII. 32, 6). No one—no *pârthiva* or one who dwells on earth—can taste that [celestial] Soma whom *Brâhmanas* know, although he may think that which he extracts from the plant here is [the celestial] Soma [whom the plant symbolises], who has his place in the midst of stars, and who, when they (the gods or Fathers in the sky) begin to drink him, swells out again, i.e. he is inexhaustible (X. 85, 2—5). There is the Vedic saying:—'*Somo 'smâkam Brâhmanânâm râjâ*.'—Soma is king to us *Brâhmanas*.—(*Taitt. Sam.* I. 8, 10); and:—'*Soma eva no râjety âhur Brâhmani/ prajâk*.'—The *Brâhmanas* say, Soma it is who is our King.—(*Ekâgnikânda* II. 10). The *Kshatriya*, who in the *Râjasûya* sacrifice drinks Soma, though in the form of the substitute, is to be considered a *Brâhmana* so long as that sacrifice lasts (*At. Br.* VII. 23, p. 476). In the *Râjasûya* the priests say to him:—'*Tvam râjan Brahmâ 'si*.'—O King, thou art *Brâhmana*.—(*Taitt. Sam.* I. 8, 16).

But does it follow from the expression *ubhau varnan* that in the time of the *Rig Veda* there was an ethnological distinction of colour between the *Brâhman* and *Kshatriya*? No. *Varna* is derived from *vri*, to cover, and although it means colour—that which, by being rubbed over, covers the

body—it means also a description, such as might serve to distinguish the priest Brāhman from the warrior Kshatriya, and the Kshatriya from the Vis, the common folk, by their respective professions, dress, and paraphernalia. These social and professional distinctions existed in the days of the Rig Veda, as they must have existed among any ancient people having a settled government based on morality and religion, with the priest to expound the truths and enact them symbolically in sacrifices, and the king to enforce them. So, these two were two great distinctions—fames—entitled to the honors of the Soma sacrifice.

As regards the expression that Agastya dug with pick-axes, we may compare it with the Rig Veda X. 145, which a wife suffering from the troubles given by a sapatnī or co-wife repeats when digging up a certain plant, explained to be pātā, with which she performs a charm to make the husband firmly attached to herself. The first verse begins by saying:—
'I dig up this Oshadhi which is very strong and with which I put down the co-wife and get my husband:—

‘Imām khanāmyoshadhim
vīrudham balavattamām
Yayā sapatnīm bādhatē
yayā sam-vindatē patim.’

It is noteworthy that the Anukramani attributes this hymn to Indrānī and says that the subject matter of it is ‘Upa-nishat-sapatnī-bāadhanam’. It is evident that the author of the Anukramani takes Indra’s wife, Indrānī, to be identical with Lady Upanishad, who is no other than Brahma-Vidyā, Knowledge of Brahman, and that Lady Knowledge digs up the plant, which may well be taken to be Sraddhā, Faith, with whom she gains her husband, the Purusha or the Self in all creatures, completely to herself, and puts down the co-wife, who can only be what the Upanishads call Avidyā.*

Let us now go to the Purāṇic story about Agastya to see in what light he is understood in it.

* Vide the character of the sapatnī in Kādū in the story of Suparna, and in Devayānī in the story of Yayāti.

The story related of Agastya in the Mahâ Bhârata, Agastya, Ilvala Aranya-parva 96, 97, 98 and 99, is very and Vâṭapi. interesting :—

He was fond of tapas and did not think of marrying. One day he saw his forefathers hanging down, holding the slender roots of shrubs on the brink of an abyss. They told him that they would soon fall down into the abyss unless he married and became a father. Not finding a woman suitable to him he extracted what was good in everything, created with it a beautiful woman and caused her to be born as the daughter of Satyavati, the wife of the king of Vidarbha. She was named Lopâ-mudrâ. When she came of age, Agastya asked the king to marry her to him. The king did not quite approve of him on account of his fondness for asceticism, but being afraid of the consequence of his displeasure, he gave her away. Agastya was too poor to clothe and ornament her in regal style. He therefore set out as a mendicant to earn wealth, and went successively to three kings viz. Srutarvan, Bradhvasa and Trasadasya, son of Purukutsa, and asked them to give him as much money as they could without injuring others, but finding that their receipts and disbursements were equally balanced and that by taking gifts from them people would be injured, he went with them to Ilvala, a rich Dânavya king of the town of Manimati. This king, however, was an enemy of the Brâhmanas and was killing them in a strange manner. He had asked a Brâhman to make him get a son like Indra; but as the Brâhman refused to do so he began to hate Brâhmanas. He would invite them to a deceitful dinner in which the flesh of his brother Vâṭapi, who would assume the form of a goat, would be served; but as soon as the Brâhmanas had eaten it, Ilvala would address his brother to come out; whereupon

plete self-sacrifice, who regards all creatures as self, are unbounded. His is the abundant wealth of moksha, derived from Sacrifice, which alone is capable of enriching a man in any station of life by enlarging his sympathies. When one realizes universal love, bathing in it wife, son, kith and kin and all others *alike*, to him every one becomes *priyam*, dear or beloved.

So, the wealth obtained by Agastya seems to be the wealth of Sacrifice; and if, as I think, his wife Lopâmundrâ is *Śraddhâ Kâmâyanî*, it is as it should be he seeks that wealth immediately after marrying her. This Paurânic story seems to have derived from the *Rig Veda* itself the idea of wealth being obtained when one is wedded to *Śraddhâ*; for, the hymn X. 151 about *Śraddhâ* says that man obtains wealth through *Śraddhâ*: *Śraddhaya vinda te vasu*. In the opinion of the Vedântic poet, the wealth obtained through Faith can only be the wealth of Heaven. Another fact that may be noticed here is that as the *Rig Veda* calls Agastya an *ugra Rishi*, so the Pauranic story also makes him a zealous *Tâpasa*. *Ugra* is one of the names of the god Rudra, who is well known as a *Tâpasa*; and so, it appears to me that *ugra* should be taken to mean not angry, but fervent. Verses 2 and 3, taken together, of the hymn X. 151 about *Śraddhâ*, closely connect *śraddhâ* with *priyam*, love or endearment:—

Make this my *priyam*, love, rise—(my) love, O *Śraddhâ*! to the man who gives; (my) love, O *Śraddhâ*! to the man who is disposed to give; (my) love in respect of the liberal sacrificers (2).

As the Devas [the solar rays as the sacrificers in the sky] showed *śraddhâ* (intense love) in respect of the *ugras*, *asuras*,* i.e. the fervent mighty (gods such as Indra, Varuna, Soma and Agni), so

* The *asuras* here cannot be taken to mean the enemies of the Devas. They are the mighty gods, vide the essay on *Kāvya Upaniṣad*, the *Asura Gita*, about the history of the word *asura*.

food from the Dānava king who is guilty of the sin of Brahma-hatyā, the darkest sin conceivable in India, seems to be a puzzle with a hidden meaning. As Vātāpi, the soma, represents esoterically the food of knowledge, I take his elder brother Ilvala, who gives wealth, to be the personification of Tyāga or Sanyāsa according to the jñāna-kānda, and of Sacrifice according to the karma-kānda. If one is to become a Sanyāsin or anchorite he is bound to perform tyāga, the giving up of all worldly possessions and desires. Similarly, the sacrificer is bound to perform tyāga by giving away all his wealth as dakṣhinā. He is therefore Dānava, the giver—this word being derived from dānuh. In the Rig Veda su-dānuh means one who gives well.

I would take the three kings to represent three persons having for their objects the three puruṣārthas called dharma, artha and kāma; and Agastya to represent one wishing for the fourth or highest object, namely mokṣha attainable by complete self-abnegation. The merits earned by the first three objects, viz. by doing lawful acts, earning money in a lawful manner, and marrying and enjoying conjugal love with its obligation to bring up children and educate them in godly ways, are all limited and when enjoyed leave no residue. The gain and expenditure are equi-balanced. These objects are not capable of enriching a man like Agastya whose object is mokṣha. So, it is no wonder that Agastya takes the three kings to Sacrifice Ilvala, and that by eating prince Vātāpi, the food of the Knowledge of Brahman, he enriches himself and them. The state of Brahman or Ātman is that in which man regards and loves all creatures as Ātman, self. For the sake of the love for the Ātman, all things become dear. * Nobody can deny the goodness of charity and love displayed in the first three objects; but generally their scope is confined to a homestead or a group of related families or a community. But the charity and love of a man of com-

* Ātmanas tu kāmaya sarvam priyam bhavati.
Br. Ar. Up. II. 2.

plete self-sacrifice, who regards all creatures as self, are unbounded. His is the abundant wealth of *moksha*, derived from Sacrifice, which alone is capable of enriching a man in any station of life by enlarging his sympathies. When one realizes universal love, bathing in it wife, son, kith and kin and all others *alike*, to him every one becomes *priyam*, dear or beloved.

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make this our (priyam, love) rise in respect of the liberal sacrificers (3).

The sacrificers are liberal because they give away all their wealth as dakshinâ, largess, which signifies renunciation. Dakshinâ means 'she who is able, potential.' Rig Veda X. 107 is in praise of goddess Dakshinâ and of Dakshinârâu, the man who gives largess. Verse 7 says:—

Dakshinâ bestows horse, cow, and the glittering gold. Dakshinâ showers that food which is our Âtman, Self. The knower makes Dakshinâ herself his armour.

So, Dakshinâ is the most potential Lady Renunciation and means the giving up of all selfishness and regarding all creatures as self. If the knower does this, he obtains the unbounded Self as wealth and food and joy.

If man had not the always hungering and thirsting belly, he would be an angel, above all temptation. The Taitt. Samhitâ (I. 6, 7 and II. 4, 13) says metaphorically that the belly is the demon Vritra; that hunger is the great enemy, and that he should be killed by Sacrifice wielded as the Vajra weapon. So, taking the belly in the story to symbolize the hunger and thirst for objects of selfish desire, it is no wonder that the Vâtâpi food of Knowledge, which is identical with the enlightened, enlarged, infinite Self, shatters the belly of many a Brâhman, the knower of Brahman. By entering the bellies of Brâhmanas, the sacred soma bursts them, puts an end to their mortal state of hungering and thirsting and makes them immortal, as R. V. VIII. 48, 3 says:—

"We have drunk the Soma, we have become immortal, we have entered into light, we have known the gods; what can an enemy now do to us? What can the malice of any mortal effect, O immortal (Soma)," Muir III, p. 265.

To be praised like this, the Soma drink must have been symbolic of the Supreme Self as the drink and food of immortality. The Soma is the very self and light of sacrifice

(*Ātmā yajñasya*, IX. 6, 8; *jyotir yajñasya* IX. 86, 10).

About the idea of the sacred Soma *entering* the Brāhman, let us here take notice of verse 6 of R. V. X. 16, which is a funeral hymn. It says:—

Whatever wound the black bird or the ant or the serpent or the *svāpāda* (wild beast) hath caused to thee, may Agni (the funeral fire) who is all-eater, and may *also Soma who hath entered Brāhman* make thee a *gāda*, free from pain.

If we take only the outward meaning, this prayer would apply when cremating a man who was killed by a wild beast or by snake bite and whose body was torn by dogs, jackals, crows and vultures. But if, having regard to the sublime character of Agni and Soma, we take this to be a metaphorical language, the sinful selfish man is torn to pieces by his evil passions—anger, hatred, avarice, &c.; the only deities who are able to cure him and make him sound are Agni and Soma, the one the fire of, and the other the drink of, the knowledge of Brahman—that sacred soma drink which enters the Brāhman, the knowers of Brahman. The original is:—‘*Somaś ca yo Brāhmanān āvivesa*’. The Purānic story must have had this text in view when making Vātāpi enter the bellies of Brāhman; and as the story is a very old one and as it clearly conceals an esoteric meaning, the author of it may have inherited a true traditional meaning of this metaphorical verse.

But why did not Vātāpi burst the belly of Agastya? The reply is that as the story is about the *mahimā* or greatness of Agastya, it was necessary outwardly to say that he did not die. The inner meaning is that having eaten the stoutness-conferring food, capable of bursting the belly of selfish desires, the sage Agastya became stout and strong, the stoutness being the enlarged state of the *self* as *uttama-praṇṣha*, the best man, who, as love, pervades in all bodies, to regard all creatures as self. This seems to be

indicated by the name *Idhmavāha* given to Agastya's son, whom I take to be Agastya's spiritual birth, which is indicated by *Idhmavāha*'s birth taking place in the *garbhāsh-tama* or eighth year of conception, when the Upanayana ceremony, symbolical of *dviḥjātvā*, is performed. The name *Idhmavāha*, which means the carrier of fuel, takes us to the *Khândogya* Upanishad, according to which Indra carries fuel to Father Prajāpati over and over, and, after a studentship of 101 years, learns the Knowledge of the bodyless Self that springs forth from body in the Self's own aspect as *uttama-puruṣa*. Thus the fact that, at the end of the story, a son named *Idhmavāha* is born, shows that Sacrifice *Ivali*'s wish to see an Indra-like son born is fulfilled, the lesson illustrated being that whoever is enriched by sacrifice and eats the food of knowledge will get an Indra-like son, viz. the enlightened Self. As the saying is that father himself is born as son—that he bursts himself out with his form as son (*udjātena bhinat udjanitvaih*, vide *Ekūgnikānda-mantras* II. 11), Agastya's getting the enlightened Self as his son implies that he burst himself out from body in his own spiritual aspect.

If this is the esoteric meaning of this old story, the *Śrāddha* oblations which the Fathers are always yearning to have, would be self-sacrifice, and the son they wish to see born, the enlightened *Ātman* of man born from *Śrāddhā*. Unless this spiritual Son is born the Fathers are not satisfied.

Thus Agastya discharges his debt to the Fathers by eating the soma *Vātāpi* and getting the enlightened Self as his son. His eating all the food himself is in keeping with the fact of the *Brāhman* alone being entitled to eat directly the princely food *Soma*. He benefits both the *varṇas*, the *Brāhman* and the *Kṣatriya*, as both he, a *Brāhman*, and the three *kṣatriya* kings are enriched by his approaching the Soma-Sacrifice *Ivala*.

Phenomenally, there can be no doubt that this *Parāṃśi* story about Agastya is connected with the *Orion*, as, according to *Amara*, the *Ivalas* are the stars at the head of the

asterism Mrigasiras, which, being dedicated to the moon Soma, would fitly represent the Soma food Vâtâpi. The object of the two knowers in the sky, viz. the sun and moon, is to come in conjunction with the Rohinî star, Faith, and then with the Mrigasiras Soma, in order to eat it as the food of knowledge. The sun Brâhman does so in May or June when he comes in conjunction with the Orion and when he showers his summer light and rain for general good. That is his aspect of self-sacrifice, and when the Dark period begins at the end of summer, he is fancied to have died by getting his belly burst by the merit of eating Vâtâpi: the asterism Mrigasiras makes the sun Brâhman full of summer light in the Conjunction, but when it rises heliacally—comes out as it were from the sun's belly—the sun dies at the end of summer, having performed his summer career for general good. Then the career of the moon begins. In the month of Kârtika, he, as full moon, marries the star Rohinî, and in the following month of Mârgasîrsha (about November), he as full moon eats the asterism Mrigasiras as the Soma food Vâtâpi, and shines seated on the golden chariot, the Orion as Sacrifice. Thus enriched by Sacrifice he spends his light for general good throughout the dark period and on the new moon day at the sun's conjunction with the Orion Sacrifice, he retires, giving birth to the summer fire, as his son Idhmavâha. We may here fancy that in that holy conjunction with the Sacrifice-blended Sun, who is the emblem of God, the soul of the sacrificed moon Agastya soared high to the starry region and pervaded as light in all the stars, more particularly in the star Canopus which is dedicated to Agastya. In other words, by marrying Sradhâ and eating the Soma food and getting the sacred fire Agni as his son, the moon Agastya became the brilliant star Canopus.

The sacrificial fire may well be called Idhmavâha, the carrier of fuel, because the samits or idhmas are put on him, and carrying them as it were on his head he blazes. The verb *prâkya* *v*at used in describing the birth of this son Idhmavâha is noteworthy. It indicates him to be

Kṛyavāna, an epithet of both Agni and Soma, vide p 35 ante.

In this story the knower Agastya's similarity to the god Brahmā is pretty clearly indicated. We saw that the same similarity was illustrated in the case of Agastya's twin brother Vasishtha. The god Brahmā weds his own daughter Vāk or Word (vide essay on Creation) and Brahmā's son is the god Rudra who is identical with Agni. The reason for this similarity is the saying that the knower of Brahman becomes Brahman. So, the knower Agastya marries the most beautiful lady *Śraddhā* created by himself out of the essence of all that is good in the Universe, and the son born is Agni, the emblem of the enlightened Self.

Whether Agastya was regarded as the *dēvatā* or regent of the southern star Canopus even in the Vedic period, is a question which had better be left open. In the Purānic period he is found fully recognized as the regent of Canopus, whose heliacal rise was considered to denote the advent of *sarat* or autumn, vide the texts quoted in the *Vākaspatya* under the word Agastya. The old stories found in the *Mahābhārata* about Agastya's drinking the sea, about Agastya and Nahusha, and about Agastya's going to the south making the Vindhya mountain prostrate, are, as will be seen farther on, based upon Agastya's regentship of Canopus. The same star Agastya is meant when the *Rāmāyana* says that Agastya is in *Trisāṅka's* region (p. 96 ante). Rāma finds the hermitage of Agastya in his exile in the south. The reason why in the *Uttarakāṇḍa* the stories about the origin, &c., of the *Rākshasas* of *Lāṅkā* are told by Agastya, seems to be that the southern star Agastya was considered the most eligible to be made the knower of all things about the mythical beings of the south; and for the same reason the ancient Dravidian *Brāhmins* appear to have dedicated the authorship of the Tamil grammar to Agastya.

The Vākaspatya, under the word Agastyakāra, quotes texts from which it will be seen that Canopus was reckoned to rise in the latter part of the month of Bhādra, about September, when the sun comes in conjunction with his own asterism Hasta, and to set when the sun comes in conjunction with the star Rohini (in the month of Vaiśākha, or about May). India is a large country, and unless the place where the rise of Canopus was observed to coincide with the advent of sarat is known, the period when such coincidence was first observed cannot be computed. As Canopus is a southern star, its heliacal rise is seen earlier in the south of India than in the north of it. Hasta and Rohini are two of our most sacred stars, the one connected with the Hastikāyā * and the other with Vidyā; and it may be that what was intended was, not the exact, but the approximate period of the rise and setting of Canopus, conventionally fixed so as to include the two sacred stars. The Fathers are intimately connected with the moon Soma. In the Vedas they are often called Saumyas, while Soma is called Pitrīmān;† and as the south was assigned to the Fathers as their region, the southern star was fit to be the starry form of the moon Agastya. The month of Bhādra is the month of the Fathers, and so, a brilliant southern star that was reckoned to rise heliacally in their month was considered to be their son born to discharge their debt. All that the Fathers want is the enlightened Self as son to show them the Path of Light through the sun; and therefore the rise of their Son-star is appropriately assigned to that period when Savitar (Genitor, the sun) is in conjunction with his own star Hasta, and his setting (*i.e.* becoming one with the Self) to that period when the sun by conjunction with the Prājāpatya star Rohini is Father Prajāpati. The Purāṇic story about Agastya's discharging the debt of the Fathers must therefore have arisen long after the period when Agastya, the moon, was made the regent of Canopus; and the story seems to have

* About this vide the essay on Ganapati.

† Taitt. Sam. I. 8, 5.

been invented in order to illustrate how the moon, the typical man in the sky, performed the Soma sacrifice and became the brilliant star of the Fathers.

Varāhamihira refers to the custom of a *rg hya* honours being offered to the heliacally risen Agastya. That, of all the stars, Canopus should have been selected for this honour, was due probably to the fact of there being numerous Vedic expressions * praying for longevity up to one hundred *sarats* or autumns. Of all the seasons, the return of *sarat* is the most eligible to be wished for, as it is the season of harvest in which the fruit of the year's labour is reaped ; and when the heliacal rising of Canopus was reckoned to signify the advent of *sarat*, the ancient Hindu saw that star of life's fruition every year and paid homage to it as the Ideal Son of the Fathers, so that he too might marry Faith and discharge the fatherly debt by issuing himself out as the enlightened soul that loves all creatures as self. A father of such a son becomes fame ('*Yaso*' *ham bhavāmi*', *Khând. Up. VIII. 14*). Such a man expects this religious duty from his son, and should the latter not fulfil it, i.e. if he do not beget in his turn the spiritual son, he will put the fame of the house in the hell of ill-fame—the *prajā-tantu* or the continuity of the thread of the fame of the Gotra, the house, will be cut asunder.

As another reason why the star Agastya was specially selected for worship, it may be stated that the *Sûktas* 165 to 191 of *Rig Veda I* are attributed or dedicated to *Rishi Agastya*, and that in some of these *Sûktas*, viz. 165, 166, 167, 168 and 177, the last verse has this refrain: 'O Maruts ! this is praise to you and this the song of *kârṇu* (poet) *Māndārya Mānya*' *Māndārya* seems to be derived from *mand*, to be exhilarated by drink, to rejoice, and may have been a name of the soma drink personified.

* Such as: '*Satam jivema saradaḥ suvirāḥ*'.

'*Jivantu saradām satam*'.

'*Satam jivantu saradaḥ*' *Rig Veda X. 18, 4*

'*Pasyema saradaḥ satam, jivema saradaḥ satam*' &c, repeated every day in the sun worship.

Mānya seems to mean 'son of Māna,' as he is distinctly called 'Mānasya sūnuh' in I. 189, 8. We have seen that in R. V. VII. 33, 13 Agastya is called Māna (p. 25 ante). So, he is both Māna and Mānya. How is this? Māna means (1) measure or the act of measuring, and (2) honour, praise, which is the measure of one's worth. Praise by means of poetry is measure because the very nature of poetry is metre. It is the distinguished mode of praise. When one is so praised, he is reduced into metre and becomes, so to say, measure itself—poetic fame itself. So, the name Māna depicts Agastya as the personification of honour, while the name Mānya means worthy of honour. But, is not Mānya a patronymic, seeing that he is called son of Māna? The reply is that when the *Śruti* calls Agni Sahasra putro adbhutaḥ, the prodigious son of night, it simply means that he is the very essence of night.* So, 'son of honour' should, I think, be taken to mean most praiseworthy or worshipful; and when the name of our worshipful Agastya was given to the star Canopus, it became worthy of worship.

While in the *Sūktas* referred to above, Agastya as Mānya is spoken of as the singer, in others (namely 169, 8; 171, 5; 182, 4; 184, 5) the Mānas are mentioned as singing the hymns and receiving boons from the gods. The Mānas† are apparently the soma drops, sacrificially, and moonbeams, phenomenally.

This story, as well as the story of Agastya's becoming the palanquin bearer of king Nahusha, is interwoven with the stories connected with

* Similarly when the *Rig Veda* calls Indra Sakṛpatiḥ, the husband of Sakl, it means that he is the lord of strength.

† Agastya as the soma juice has the cup as his measure. So, he is Māna by being in the cup, and Mānya, fit to be measured. In commenting upon the verse:—'Āpāntamanyuḥ' ityādi, in *Taitt. Sam.* II 2, 12, about the soma juice, Bhaṭṭa Bhāskara renders *simivān* as *karmavān*, and explains it as meaning one having the different processes of māna, abhishava, pavana, grahana &c., performed one after another.

Indra. They will be analyzed in detail in a separate essay. Only so much of the story as is necessary to explain the myth of Agastya's drinking the sea will be stated here :—

In the *Kṛita-yuga*, the Devas fought a battle with the Dānavas, called Kālakeyas or Kāleyas, and although Vṛitra, chief of the Kāleyas, was killed by Indra, fear took hold of him and he ran away and hid himself in the water of a *saras*, river. The vanquished Kāleyas also ran away and they hid themselves in the sea, but, coming out unawares during nights, molested the Devas and *Rishis*, who then sought the help of *Rishi* Agastya. He drank away the sea and laid bare the Kāleyas who were hiding in the water. They were then found out and killed, *vide Mahābhārata, Aranya-parva, 100.*

The *Rig Veda* IX. 61, 8, addresses the Soma drink as *samudra*:—‘Thou art *samudra*, thou swellest’. The *dhr̥k* or drippings of the juice when the soma creeper is being pressed, are called *samudrasaṁ* (IX. 80, 1). *Samudra* means the sea, as in *Rig Veda* I. 116, 5. So, the riddle of Agastya's drinking the sea would mean simply that he drank the soma. This is another way of saying that he ate *Vātāpi*.

Indra's running away after killing the serpent Vṛitra is described in the *Rig Veda* I. 32, 14, which says that when Indra slew the dragon, fear possessed his heart and he flew like an affrighted hawk through the regions, crossing nine-and-ninety flowing rivers. This may be taken to mean that at day break the sun Indra kills the darkness snake, and, as if afraid to stop at the horizon where he slew the demon, he flies up to the zenith. Similarly, when the day period of the year begins, the sun Indra kills the darkness of winter

and flying up to the region of summer solstice crosses the rain clouds—the aerial rivers—of the monsoon, or, according to the Purānic view, conceals himself in them. In the Vedas, *samudra*, the sea, often means the sky. In summer, the sky is really *samudra*, excited, and foams with the summer rays and rains, which however disappear on the advent of *sarat*, autumn; and as the star Agastya or Canopus is the star of *sarat*, Agastya's drinking the sea may be taken to mean that the star rises heliacally and puts an end to the rainy season—the flood of the sky-sea—and then the Kāloyas, who may be taken to be the stars, are laid bare in the clear blue sky of autumn and winter. When the day period of the year dawns, the Devas, the solar rays, catch hold of the stars, the friends of darkness, and kill them.

Esoterically, the Kāloyas may be taken to be the belongings of Kālī, *sin i.e.* the powers of sin such as anger, lust, avarice, &c. They lurk in the depths of man's mind, but when the drink of knowledge is taken in, they are laid bare and killed.

In post Vedic times *aga* came to mean a mountain, and Agastya is taken to mean—'*aga m = parvatam, styāyati = stabhāti, iti Agastya k' i.e.* he who besieges or makes the mountain to be stiff or to stand still. The following story found in *Mahabāhārata*, *Aranya Parva*, 104, seems to have originated with reference to this meaning of the word Agastya.

Agastya formerly resided in the north. Once upon a time the Vindhya mountain addressed the sun thus: "You go round the golden mountain Meru every day. Go round me hereafter." The sun said:—"I go round Meru because it is ordained by the Creator of the Universe that I should do so. I have no option and therefore cannot go round you." On hearing this, Mount Vindhya got angry

and grew so high into the sky as to obstruct the sun's path. The Devas and *Rishis* implored Agastya's help on behalf of the sun. Agastya then started from the north, and coming to mount Vindhya, said—"O best of mountains! I have got some urgent business to do in the south. So, be kind enough to give me way by becoming low and to remain so till I come back. You may afterwards grow to any height you like." Accordingly Vindhya became low, and remains so even now expecting the return of Agastya, who still remains in the south.

This story is briefly alluded to in *Râmâyana* III. 11, which says :—

Mârgam niroddhum satatam

Bhâskarasyâ 'kalottamaḥ

Nidesam pâlayan yasya

Vindhya-sailo na vardhate.

According to another popular version of this story, based no doubt on some Purânic authority, the reason why Agastya was had recourse to is that he was the Guru of Mount Vindhya, who, on seeing him, prostrated before him to show respect to him, and remains prostrate expecting his return from the south.

Mount Meru and Mount Vindhya appear to be two separate metamorphoses of the Belt mountain.

Meru, the golden mountain, also called *Rishabha*, the Bull, is said to have three peaks. These correspond to the three stars of the Belt. Comparing the square of the Orion to the whole earth, conceived as a flat *kshetra* or field, our ancients who resided in the north and who took the north pole to be the centre of the earth, appear to have sanctified it by likening it to the Belt mountain which is in the centre of the Orion-Earth. The sun, of course, in his apparent diurnal circuit goes round the earthly Meru, the north pole. Comparing the square of the Orion to India only, from the Himalayas to Cape Comerin, the Belt Moun-

tain would become Vindhya or 'He who cuts through' the middle of it. Our Vindhya here is on the northern limit of the torrid zone, and the sun comes on a line over it at about the summer solstice. The Belt-Vindhya on the equinoctial line is on the apparent path of the sun and moon in the sky. The *full moon* which takes place in the month of the winter solstice will be at the northernmost point possible for the *full moon* to go, while the *full moon* of the month of the summer solstice will be at the southernmost point. Hence the idea of the moon's journey from the north to the south—from the longest night to the longest day, which is the holy period called the Uttarâyana. As the Belt is dedicated to the moon, it is the moon's enlightened self or disciple. In about the middle of the journey when the sun comes in conjunction with the Belt, it is fancied that the Belt mountain is an obstruction in the sun's path. On the new moon day which comes during that conjunction, the moon performs his self sacrifice and it is fancied that his soul, the Belt, became thenceforward humbled and bowing, as the Belt's position is not straight with reference to the square of the Orion but is oblique or inclined. Thus the moon makes his enlightened self, the Belt, bow for the sake of the sun, the emblem of the Supreme Self. After this obeisance the moon Agastya goes to the longest day; and on the new moon day of the month of the summer solstice *i.e.* the last month of the sun's Uttarâyana, when our earthly Vindhya is directly under the foot of the sun, the moon Agastya gives up his body and his soul soars up to the starry region and becomes thenceforward the regent of the southern star Canopus, by reason of his self-sacrifice at the end of that month, the *full moon* of which was in the southernmost point. In that brilliant star of first magnitude Agastya is stationary and permanent, while the Belt, the moon's own asterism, is always in an inclined posture, as if to show that the soul of the knower should be ever humble and inclined towards the Supreme Self and should ever be established in Sacrifice, like the inclined Belt in the Orion-Sacrifice.

What the river Gaṅgā is to the men of northern India the river Kāverī is to the men of Dravida
 Agastya and the river Kāverī in the south. A learned European Tamil Scholar, Rev. Caldwell, considers Kāverī to be a Dravidian name meaning the muddy river. If this origin of the word is correct, the southern Brahmins have purposely imported a Sanskrit etymology into it. Ka among other things means water, and vera, body, and Kāverī is taken to mean 'She whose form or body is water.' The hill in which this river rises in the Western Ghats in Coorg is called Brahmagiri, and the Sthala-Purāna about her is this:—Agastya confined his wife Lopāmudrā in the water of his pitcher and placing it on the hill went to perform tapas. She did not like to be confined in that manner. A crow came and overturned the pitcher, and Lopāmudrā, thus liberated, flowed as water and became the river Kāverī. A large jātrā takes place every year at the source of the river when the sun enters the Tūlā sign, the Scales, when, it is believed, the river Gaṅgā comes underground, and merges in the water of this river. The priest of the place, guided by the almanac, proclaims the exact time of the Saṅkramana, and then, whether the time be in the day or in the night, the thousands of pilgrims congregated bathe in the sacred stream.

As the Dravadians reckon their months according to the solar calendar, their sarat or autumn commences when the sun comes to the Scales. Esoterically, all our sacred rivers appear to be symbolic of the stream of Knowledge or Faith in which to cleanse our mind while undergoing the outward ablution. If one has got Knowledge or Faith, he can in his mind's eye see the sacred Gaṅgā in any stream in which he bathes. So, that sacred river is made to come underground and show herself in our Kāverī, just as the river Sarasvatī is fancied to come underground and join the Gaṅgā. The selection of the advent of Sarat for the Kāverī jātrā indicates that the ancient Dravadians looked upon their river as symbolic of the goddess Sārada alias Sarasvatī

or Vāk, Word or Knowledge; and therefore, it seems to me, the hill in which the river rises is named Brahma-giri. The crow is the bird of the Fathers and is given a ball of the Srāddha food to eat at the end of the Srāddha ceremony. Seeing how closely the moon Soma is connected with the Fathers, I consider that the crow represents the moon, who is called *Syāma*, black, because though white more or less on other days, he is black on the newmoon day, the day of the Fathers (vide p. 54 ante). The myth of the crow overturning the water jar and making the river flow forth seems to indicate that the sacred river of the south of India was regarded as the river of the Fathers whose region is the south, *Dakṣiṇā*, which word means not only right, powerful but also *tyāga*, renunciation. And as the Fathers are fond of the Srāddha, their river can esoterically be *Srāddhā*, Faith. Thus our Kāveri may be taken to symbolize the combination of Knowledge, Faith, and Renunciation.

In the sky, the star Rohini is Brāhmī, being dedicated to Brāhmā. She represents Vāk and Srāddhā. She is the wife of the moon Agastya. As observed above, the Srāddha bird, crow, seems to represent the moon. If we commence the story from that new moon day which comes when the sun is in conjunction with the star Rohini, one fancy is that the moon confined the star in the conjunctional solar rays—water; that thus making her *Lopā** or one who has disappeared from our view and become one with the sun, the emblem of Brahman, he too disappeared; and that his Self soared high to the starry region and became a brilliant Tāpasa in the form of Canopus. Another fancy is that the same moon of self-sacrifice overturned her, in view to her flowing and taking a circuit in the sky. As *go* means ray or light as well as the earth, the star moves in day light—and therefore flows underground—so long as the day period including the cloudy sky of the rainy season lasts. But when the sarat or autumn comes she reveals herself fully and shines throughout the night, as the ruling goddess of sarat and is, therefore

* *Lopāmudrā* is also called *Lopā* vide Apte's Dictionary.

called *Sârada*. This is how I would account for the name *Sârada*. As *Sârada* she is of course *Sarasvatî*, the goddess of Knowledge; and what is the knowledge and faith and renunciation she teaches? As soon as she becomes *Sârada*, the star of *sarat*, her sun-ward career begins, and just as she as well as her *Tâpasa* husband *Agastya* or *Canopus* ultimately falls into the conjunctional solar light and becomes one with the Sun-god, so should we who are in the night of *samsâra* proceed God-ward by a life of self-sacrifice and become one with the Supremo Self.

*Agastya and
King Sveta.*

The *Râmâyana Uttarakânda*, Sargas 77 and 78 has the following story:—

Once upon a time *Agastya* spent a night of the hot season in an extensive forest of 100 *Yojanas* all round. It was devoid of man or beast, and contained a beautiful *saras*, lake, having beautiful birds in and about it. When the morning came he got up and approached the lake. He saw in it a huge *sava*, corpse, which was a *jara*, free from decay, and was shining with splendour. As he was wondering what the corpse could be he saw there a celestial being seated in a celestial *vimâna* or vehicle carried by swans. The celestial wore a garland, and a thousand *Apsaras* nymphs attended upon him, some singing and dancing and some fanning him with fans having golden handles. He got down, ate the flesh of the corpse, drank water from the lake, and prepared to ascend the vehicle, when *Agastya* made bold to ask: 'Who art thou? Thou art like a god and yet eatest abominable food.' Thus questioned, he replied with joined hands to this effect:—"My father was *Sudeva*, king of the *Vidarbhas*. I was his first son named *Sveta* by one of his wives and had a step-brother named *Suratha*. Having reigned justly for a thousand years, I installed *Suratha* and,

retiring to this forest, performed tapas for three thousand years and went to Brahma-loka. But even in the Svarga, hunger and thirst did not leave me. I asked Pīlāmaha (the god Brahmā) the reason why I felt hungry and thirsty, and what food He would give me. He said: 'Eat thine own sweet (svādū) flesh. Performing the best tapas, thou hast nourished thine own body. Devoting thyself entirely to tapas, thou didst not give any thing to a Yati who came to you as an atithi, guest. Therefore, satisfy thyself by eating thine own fattened body, which is the best amṛta-rasa, juice of nectar, to thee. Thou wilt find release when Agastya happens to see thee.' Therefore O Agastya! I have been eating this my body for many years and yet it has undergone no diminution". So saying, Sveta offered a splendid golden ābharaṇa, ornament, as gift to Agastya, and as soon as the latter kindly accepted it the mānusha or human body—the corpse—of the king disappeared, and he went to Tridiva (i. e. Svarga).

The moral of this story is quite plain. It recommends tyāga, charity, gift. There is the Vedic* saying:—

Kevalā 'gho bhavati kevalādi—

Taitt. Br. II. 8, 8.

He who eats solely (without giving a morsel to others such as atithis, wayfarers), becomes wholly sin.

What a selfish man enjoys is, as it were, the dead flesh of himself; for, the indulgence of selfish desires puts man in the ever turning wheel of samsāric births, which are destined

* The same idea is expressed by Manu and the Gītā:—

Agham sa kevalam bhunkte
Yā paśaty Atmakāraṇāt—Manu 3. 118).
Te tv agham bhuñjate pāpāḥ
Ye paśanty ātma-kāraṇāt (Gītā 3. 18).

to end each time in death; so, he is ever eating death—corpse. Many a man rates himself the most learned, goes in the most fashionable vehicle, wears ornaments, and attends God's house—the church or temple—concealing within himself all the time a corpse-eating selfish soul. He considers that he is in Brahma loka—in the Temple of God; while really he is outside It. The holy Self of Prajāpati, the God of self-sacrifice, is everywhere and is the unlimited Brahma-loka (Brahmaiva loko Brahma-lokaḥ) Only a man of self-sacrifice can be really and spiritually in Him.

So far it is plain; but if we dive deeper into the story, there stares at us the paradox of a man's going to Brahma-loka by the merit of his tapas and yet coming down to the earth every day to eat corpse, in spite of the solemn assurance with which the *Khândogya Upanishad* concludes—that he who goes to Brahma loka never comes back to the vortex. I shall try to explain the paradox by alluding to those texts of the *Upanishads* which the poet of the story had apparently in view. In several places, tapas, contemplation, is mentioned as the mode of obtaining Brahman, for instance:—

Tapasā kīryate Brahma (Mund. I. 1, 9).

Satyena labhyas tapasā hy esha

Ātmā (ibid III. 1, 5).

Tapah-sraddhe ye hy upavasanty

aranye (ibid I. 2, 11).

Yo ke 'me 'ranye sraddhā tapa

ity upāsate (Kkând. V. 10, 1).

Wherever in this manner tapas is mentioned, it must be understood as including all good qualities such as satyam, truth, dānam, charity, sraddhā, faith, dayā, kindness, sânti, patience, &c., &c. Wherever in the *Purāṇas* we read of the scorching tapas of Rishis, we get the idea of their having sat in deep thought or contemplation. Tapas is derived from the root tap, to burn or heat. It seems to have primarily meant an object shining with a

burning, brilliant, light, as the sun is. He is called *Tapana* and it is said of him: *ośha tapati*: 'he burns or blazes'. By blazing, he sees all alike as he is the Eye of the gods. By his rise he rouses men from their slumber to their state of thinking, seeing, and doing; and the flashes of their thoughts may well be compared to the darting of the sun's burning rays. The Samsāric man is in darkness—ignorance, which cannot be removed if he only twinkles like a star. He must become a knower, a seer, and burn and blaze like the sun, who sees, as it were, in all the heavens none but Self, as he makes all the stars merge in and become one with his all-loving light. He makes only one exception, and that is in the case of the waning moon, who is visible even in day light in the early part of the *Pitripaksha*, and who might well be seen with profit and even respectfully carried on one's head, as he is then on a career of self-sacrifice. Indeed, the representation of *Siva*, the great God of *tapas*, as bearing on his head the moon having only a small streak of light like a horse-shoe, seems to be the morning sun of the fourteenth day of the *Pitripaksha*, which is *Siva's* day. *Tapas* therefore seems to mean to blaze with the strongest and brightest rays or penetrating power of thought for seeing one's self as the unbounded Self. To sit to perform *tapas* seems to mean the same thing as *upāsana*, the sitting by or at (Brahman) in deep contemplation in order to attain to the state of Brahman—the sitting by the Ideal in order to become It. *Upāsana* seems to be of the same import as *Upanishad*, the name given to the knowledge taught about Brahman. *Upanishad* is a feminine word and so is Lady Knowledge, always sitting by Brahman—always at It—in order to make It known to us, like light always attending upon the sun, like *Vāk*, word, upon the thinking mind. Now, the prescribed mode of *upāsana* is to contemplate Brahman as Self (*Brahma Sūtra* IV. 13,)—as *So'ham*: 'He I'. The knower makes no distinction between God and himself as the enlarged Self he wishes to become. If he is

different from him how can he become one with Him? By complete self-sacrifice and universal love, God looks upon every one and all of the creatures as *Aham*, 'I'—as *Âtman*, 'Self.' So, the knower should strive to attain to the Ideal and become the enlarged Self as his whole world—Himself as the whole universe—as the *Bṛihadâraṇyaka* I. 4, 15 says :—'He who departs this world without seeing (realizing) the Self (as the) World (*Svamlokam adriśh tv â*), him, He who is not understood (realized), will not protect. . . . One should sit at the Self only (as his) World (*Âtmânam eva lokam upâśīta*).'

It therefore appears to me that the story is about the *upâsana* of Brahman and that the *Brahma-loka* to which Sveta is stated to have gone is the Self as the World in which the *Upâsaka* ought to put himself during his life here.

The lovely forest denotes that for the performance of the *upâsana* a quiet place free from the disturbance of men and animals should be selected; and it should be *sukṛi*, pure (*Khând. Up. VIII. 15, 1*) and *manonukûla*, pleasing to the mind (*Svet Up. II. 10*.)

The reason for locating the place on the earth seems to be that the earth which is called *Kṣamâ* and *Sarvamsabhâ* is symbolic of forgiveness and patience. It is well to select a quiet place but it would be useless if there is no calmness of mind inside. So, the *Upâsaka* should rest on patience. Moreover *Bhûmi*, the earth, seems to be a pun to suit the Self to be attained to, who is called *Bhûman*, vast. The *Upâsaka* sees, hears, and knows nothing but the *Bhûman* (*Khând. Up. VII. 24*).

The lotus lake seems to represent the heart in which the *Upâsaka* locates the Self, the *Puruṣa*, for the purpose of his inward contemplation. According to the Upanishads the heart is a *Pundarikâ*, lotus, and the Self is in the innermost recess of the *âkâśa*, sky, in the heart. Evidently the lotus of the heart and the sky in the heart depict the Self, the former in the metaphor of the sacred sacrificial *Agni*, for whom a lotus seat is made (*vide p. 25 ante*) and the latter in

the metaphor of the brilliant sun shining in the sky. The Self must rise in the horizon of the heart and remove all the dark passions. In the *Rig Veda* the sky is often called *samudra*, sea. It appears to me that the story has converted the sky in the heart into a lake of sweet water to enable the lotus to grow in it as the seat for the Self.

The Apsaras or water nymphs who attend upon Srota appear to be the Upanishads. The Upanishads are all sacred *Vākāḥ*, Words. Words flow from the watery mouth, and *Vāk* is the goddess of speech, Sarasvati, who is represented as a river also. The birds may be taken to denote the Vedic metres. The Upāsaka makes a *pârāyana* or daily study of the Vedic and Upanishadic texts about Brahman learnt from his *Ātārya*, vide *sukandeso svādhyāyam adhyānaḥ* (*Khând. Up.* VIII. 15).

The reason for Srota's daily resort to the lake seems to be that the upāsana should be performed until death; for, after the text above quoted comes this:—*Sa khalv evam vartayan yāvadāyusham Brahmalo- kam abhisampadyate, na ka punarāvar- tate*. The student under the *Ātārya* is called *Brahma- lārin*, and his student-life, *Brahma-lārya*, which seems to mean the going through *brahman*, the Veda. But the study does not stop with the student-life. In a higher sense *Brahma-lārya* seems to mean to *practise* Brahman, the Ideal *Ātman* by subduing all passions:—

*Brahma-lokam Brahma-lāryeṇā
'navindati* (*Khând, up VIII. 4, 3*).

*Yad ilkkhanto Brahma-lāryam
karanti* (*Katha II. 15*).

*Teshām evaisha Brahma-loko
Yeshām tapo Brahma-lāryam*
(*Prana I. 2*).

Brahman, the Self as the real Veda, knowledge, is a life-long study or practice. In a matter pertaining to conduct, knowing does not deserve to be called knowing in the full

sense of the word, unless it is accompanied by *be-ing*. The highest knowledge is to regard and love all as Self, making for that purpose one's self as the enlarged Self. This knowledge will not become complete, unless there is continuous *be-ing* till death; and therefore, the dhārā of knowledge should be as continuous and unbroken as the dhārā of oil poured from above.

The hunger and thirst seem to represent the ardent desire for the Self; for the knower should be Satyakāma.

The *Khândogya* concludes the chapter on the Bhūman, Self, by saying:—A hāra-suddhan satva-suddhih. Purity of food is conducive to purity of (man's) nature.

Such being the case the corpse in the water can only be a riddle. The Upāsaka ought to have nothing else but the Self in the heart for his spiritual eating—enjoyment. The Self in the sky or water of the heart is called the Purusha, who according to the Purusha-sūkta is Yajña, Sacrifice, that was sacrificed at the beginning for His being realized as the Self of sacrifice residing in the heart's womb of all; and Sacrifice is Vishnu one of whose names is Kesava. This name though not found in the Vedas seems to be older than the Mahābhārata; for it appears to me that from that name has arisen the myth that a hair of Vishnu became incarnate as Kṛishna Vāsudeva. In the Purānic days each poet was free to give his own fanciful etymon of a name, and reading Kesava as Ke-sava, the Purusha of the lake of the heart seems to have become the corpse in water, as ke means 'in the water' and sava, * a corpse. Sava means also

* Sava is derived from sav (1) to go, to approach, and (2) to alter, change. In the latter sense, sava is corpse as it undergoes alteration, decomposition. In the former sense savaśāna means a traveller, a road, and the same word in the latter sense means a cemetery. Under the word Kesava Apte's Dic. quotes a text from Subhāshita containing a pun

Kesavam patitam drishtvā
Pāṇḍavāḥ harsha-nirbhārāḥ.

Seeing Kesava fallen the Pāṇḍavas became glad. But the real meaning is: Seeing a corpse in water the white (eagles) became glad. This kind of pun on the word Kesava must have been landed down from a remote age.

'one that moves.' The Self resides or moves in the heart, and is a jara, free from decay, whereas the corpse decomposes. As a riddle, therefore, the Self is a decayless huge corpse, huge because the Self is Bhûman, Vast, and it is Sveta's own body, in the sense of sva-rûpa (vide Trisâṅku p. 100 ante), as the knower's true nature is not different from that of the Atman, call Him by any name, Brahman or Vishnu, the All-pervador. Kesava then is the pure food of the knower.

Sveta is exhibited as a king, evidently because the knower becomes a Svarāj, (Khând Up. VII. 25, 2) the Self-king, by reigning as Self, all in all, in the Self-world.

As there can be no true tapas without tyâga, gift or renunciation, the Mahâ-nârâyana Upanishad says that nyâsa (which is another name for tyâga) is Brahman and that nyâsa excels tapas (21, 2; 23, 1; and 24, 1). The same Upanishad 10, 5, says in three stanzas to this effect:—

Certain (great) men obtained immortality not by works, not by getting children, not by getting wealth, but by tyâga. The bright Nâka, Heaven, is concealed by the Great in the cave (of the heart). Yatis (men of subdued passions) enter It (1).

* The Yatis are suddha-sattâh, pure, and have learnt the settled truth of the Vedânta* by sannyâsayoga, renunciation; and:—

To Brahma-loke tu parântakâle

Parâmritât parimukhyanti sarve.

They in the Brahma-loka, at the great end-time, are emancipated by the great Immortal (2).

* This stanza (2) is the same which occurs in Mund Up. III. 2, 6. The word Vedânta occurs also in the Svet Up VI. 22. It may have arisen from the use of the word anta in the older upanishad Brihadâranyaka (II. 4, 1) under the following circumstance. On the eve of retiring from the world Yâjñavalkya says 'Well, I shall make the anta with Matseyi', meaning evidently 'I shall hold the last conversation with her'; and then the conversation held is about the Atman for whose sake alone all things on earth become dear. Anta, the last, means also the conclusion. Vedânta, therefore, may be taken to have meant the conclusion—the final teaching—of the Vedâs.

There is that sinless subtle Pundarīka, the lotus (heart), which is the hall of the Great and which is in the middle of the town (human body); in that (heart), there is the subtle sky free from sorrow; and That which is in it, That should be *sat by* (tasmin Yad antas Tad upāsitavyam) (3).

It will be seen that the subject matter of these stanzas is the upāśana of the Self; but, 'the great end-time' in the Brahma-loka was capable of being misunderstood as the end-time of the Katurmukha-Brahmakalpa of the Paurāṇics. Accordingly there is this Paurāṇic text quoted by the commentators under the Brahma-sūtra IV. 3, 10 :—

*Brahmanā saka te sarve
samprāpte prati-saṅkare
Brahmano 'nte Kritātmānaḥ
pravisiṁti Param Padam.*

But under sūtra 15 of IV. 3, Bhagavān Rāmānuja explains * the Brahmaloка of the Upanishad above quoted to be Brahman Itself, as Loka, World.

As death, the end, has come over and over to the man of Samsāra from a beginning-less time, the last death to him would be when he dies a knower: attaining to the state of Brahman, he would die no more. † So, the time of the last death is the great or ultimate end-time. Parāmr̥ita clearly occurs in the Mund. Upanishad II. 1, 10 in the sense of Purusha as Brahman, as everything, including disinterested acts and Tapas.

The knower is Sveta, white, because he is suddha-satva, pure.

Now about the tyāga or gift which Sveta makes to Agastya. Sapatnī, the co-wife, has been looked upon as an enemy so much so as to give enmity the name

* Brahmaloка-sabdasya karmadhāraya-vr̥ityā Brahma-vishayaivāt, Brahmanī upāśaye vartamānāḥ; parāntakāle=āramadhāvasānasamaye; Parāmr̥itāt=Parasmād Brahmanāḥ upāśanaspr̥itāt hetoh; parimukhyanti=sarvasmād bandhanād vimulyante.

† The same Upanishad (i.e. Mahānārāyaṇa 24, 1) says:—Bhāyo na mr̥ityum upayāhi, vidvan!

A T R I .

The seer of the whole of the fifth Mandala of the *Rig Veda* is stated to be *Rishi Atri*; but it appears to me that, like *Vasishtha*, *Atri* also is *Agni*. Although the whole of the fifth Mandala is attributed to *Rishi Atri*, yet the authorship of some of the hymns of it is attributed to very strange *Rishis* said to have belonged to *Atri's gotra*. Some of those *Rishis* appear to be simply names of the subject matters of the hymns. For instance;—

The *Rishi* of V. 2 is said to be *Kumâra*; but *Kumâra* occurs in that hymn as the name of the newly churned *Agni* who is praised in it. The hymn had apparently been designated the *Kaumâram Sûktam* i.e. the hymn about *Agni* as *Kumâra*, the infant.

Hymns 2, 4, 5 and 6 of V are attributed to *Rishi Vasu-srutâ*; but in these hymns, the *devatâ* or subject matter of which is *Agni*, the latter is addressed as *Vasu*. So, it would appear these hymns had been designated *Vâsu-srutam* i.e. those about *Agni*, who is heard or known in them as *Vasu*.

Hymns 7 and 8 of V are attributed to *Rishi Isha*; but in them *isha* and *annâni*, both meaning food, are mentioned; and so, it would appear they had been designated the *Aisha Sûktas* i.e. hymns about food.

Hymns 9 and 10 of V are attributed to *Rishi Gaya*; but in them *Agni*, the *Hotar* of the house, is asked to increase our *gaya*, home or wealth. So they seem to have been called the *Gâyam* i.e. the hymns about home or wealth.

Hymns 11 to 14 of V are attributed to *Rishi Sutam-bhara*; but they describe the newly churned *Agni* as *jâta* and *putra*, son—a son whom

the sacrificers keep and maintain in every house,
bharante grihe grihe. So, it would
 appear that they were designated *Santam-bharam*
i.e. the hymns about maintaining the *suta*,
 which is another name for *putra*, son.

It is thus clear that names which arose from the subject matter of the hymns were misunderstood or wilfully used, at the time of the preparation of the *Anukramani*, as *Rishi* names also. The framers of the *Anukramani* found groups of hymns designated as *Vâsishtham Vaisvâmitram, Kautsam*, and so on, containing such expressions as *Vasishtha* prays, *Visvâmitra* praises, *Kutsa* sings, &c.—expressions which indicated them to be the reputed authors. They must have known that those authors were the divine priest *Agni* and others to whom the authorship was dedicated. Such being the case, they could find no difficulty in converting the *devatâs* also in some cases into *Rishis* or reputed authors. Even previous to the *Brâhmanâ* period, there was, I fancy, a necessity for designating the principal hymns by some names, for the purpose of one priest giving directions to another as to the *Sûkta* to be rehearsed in particular sacrifices. Such names seem to have arisen in two ways, one, after the names of the divine *Rishis* mentioned in the *Sûktas* themselves, the other, after the *devatâs* or subject matter. The framers of the *Anukramani* appear to have utilized both kinds of names, wherever they existed, as *Rishi* names, and invented more or less on the same lines new names in the case of hymns which probably had neither kinds of names. Such hymns would probably be found more largely in the tenth or last *Mandala*. To detect any allusion to the subject matter in the *Rishi* names, their etymological significance, if it is possible to make it out, must be very closely compared with the subject matter under all its synonyms; for, it will be seen from V. II, 14 that the word *jâta* or *putra* found in them as an epithet of *Agni* is exhibited in the *Anukramani* as *suta* in the name *Sutam-bhara*.

In several of these short enigmatic expressions which

are the peculiarity of the *Rig Veda*, *Rishi Atri* is stated to have been in a pit of fire, which the morning gods the *Asvins* kindly make cool for him; they deliver him from distress and darkness and make a snug dwelling place for him.* They bring him back for us (V. 73, 7). If Atri is Agni, he is seen in the fire of the dawn, brought back to us from the darkness of night. Metamorphosing fire Agni as a *Rishi*, the idea arose that he was a *Rishi* in the fire-pit or altar. Was he not burnt down? No, there are the morning deities to make the altar of the dawn-fire cool for him with the morning dews. In I. 117, 3 Atri is called the *Rishi Pāṇkajanya*. Whatever *Pāṇkajanya* meant, Agni is also called *Rishi Pāṇkajanya* and *Purohita* in IX. 66, 20. When Agni was made our divine priest and sacrificer, it became necessary to make him praise all our gods, including Agni himself. Agni saves Atri in the fiery cavern (X. 80, 8). The *Atris* (men of Atri) exalt Agni and beautify him with song (V. 22, 4; 39, 5). Atri invites Agni to come (V. 71, 1).

Hymn V. 40 is very important as throwing light upon Atri's divine character. The deities praised in it are *Indra*, *Sūrya*, and Atri himself. When *Svarbhānu*, the Asura, pierced *Sūrya*, the sun, with darkness, all creatures were bewildered; *Indra* smote the Asura down, and Atri by means of his *turiya* or highest prayer discovered *Sūrya* concealed in gloom (verses 5 and 6). *Svarbhānu*, the shiner in the sky, seems to be the moon, the lord of night in the unfriendly aspect, overpowering the sun not only with the darkness of the eclipse but with the daily darkness that at sunset overpowers him. At the dawn, however, Agni, the fire in the dawn, says his prayer as a *Rishi* and makes the sun to come out from the nightly darkness, which is killed by *Indra*, the martial aspect of the sun. Verses 8 and 9 say:—'Atri as *Brahmā* priest, setting the press-stones (i.e. extracting the soma juice) and worshipping the *Devas* with salutations and prayers, established the eye of

* vide I. 112, 7; 16; 110, 8; 110, 6; V. 78, 4; VII. 71, 5; VIII. 73, 7, 8; X. 80, 9; 80, 8.

Sûrya in the sky, blowing off the machinations of Svarbhānu. The Atri found the sun again, him whom Svarbhānu of the brood of Asuras had pierced with gloom. This, none besides had power to do'. In verse 7, Sûrya, the sun, says to Atri:—

“ Let not the oppressor with this dread, through
anger swallow me up, for I am thine, O Atri.

Mitra art thou, the sender of true blessings:
thou and king Varuna be both my helpers.” *

All this is appropriate of the divine priest Agni, who, coming as the dawn-fire earlier than the sun, is fancied to release him from darkness and help him to rise.

The Agniupākhyāna in the Aranya-parva of the Mahābhārata 216—221, describes several Agnis, ceremonial fires, and says in conclusion that all the fires were born from Atri, who, wishing to beget sons, held them in his own body, and that from it the Agnis, fires, are constantly springing.

‘Atri’ means the eater, the devourer. Fire consumes all things put into it. Vide page 41 *ante*.

The Pauranic idea is that the moon was born from the eye of Atri. Atri's eye seems to be no other than the sun, who represents the Omniscient Self. From him the moon of self-sacrifice springs immediately after the new moon day.

Esoterically, Atri, the eating and destroying fire, appears to represent the knower who destroys all bad qualities and eats *i.e.* enjoys Âtman as the eternal joy. The Self is the Golden Embryo in the heart of man, who would oppress it if he harboured the dark passions there. So, the Embryo, like the sun still hidden in darkness, cries to be relieved from the oppressors, the powers of darkness; and when, hearing the cries, man performs his Sandhyā worship† every morning and leads a good life, the Embryo will be born as the brilliant Self and shine in the sky of the heart, like the sun in the sky. So, the sun, the emblem of the

* King Varuna, the lord of liquids, referred to here along with Agni-Atri, seems to be the soma juice.

† A bout the significance of the Sandhyā worship, see pp. 82—85 *ante*.

Self, says to the worshipper Atri:—‘I am thine O Atri!’ Apparently, combining the two ancient ideas viz. that the sun is the Self of all that stand or move and that he is the Eye of the gods (R. V. I. 115, 1), the Paurāṇics have made the sun the Eye of Atri, meaning by the Eye the Upanishadic Puruṣa in the eye.

The Paurāṇics have wedded Atri to Anasūyā, a name meaning the divine quality of Free-from-envy. The Purāṇas speak of two sons of Atri, namely Durvāsa and Dattātreya. The former may be taken to represent asceticism, ill-clad and ill-housed; for, the ascetic, almost naked, wanders houseless. The latter is Datta-ātreya. If we take away the prefix which is his patronymic, Datta is left and it means Gift or Charity.

The following wonderful story which has largely entered into the folklore of the Brahmans of Mahārāshtra and Karnāṭa, which many a housewife there knows, and which must have been based on some Purāṇa, is told about the merit of the matchless *pāṭivratya*, love and devotion, of Anasūyā to her husband Atri:—

Once upon a time Rishi Nārada who is known in the Purāṇas as a traveller through the three worlds, and a great plotter, plotting feuds and strange things always ending in victory on the side of the good, went to the assemblage of the gods and goddesses, and, in course of conveying news, said that there was not another *pāṭivratā* like Anasūyā in all the earth and heaven. The goddesses Sarasvatī, Lakṣmī and Umā, the spouses, respectively, of the Tri-mūrtis Brahmā, Viṣṇu and Mahेशvara, said: ‘How can you say so in our presence’; for, they considered themselves unrivalled in all good qualities. ‘I do not wish’ said Nārada ‘to decry you, but if you are equal to Anasūyā, cook these iron *lanakas*, chick-peas, as she can.’ To prove what he said, he went to Anasūyā, got her to cook and make *pāyasa* of the iron peas (*i.e.* a preparation of peas

boiled in milk and sugar) and took it to the three goddesses. They desired their respective husbands to prove by some means or other that Anasûyâ was not steadfast in her *pâ t i v r a t y a*. Accordingly, the Tri-mûrtis disguised themselves as Brâhmanas and went to Atri's house as *atithis*, guests. Atri was absent, but Anasûyâ received them and spread the leaves for their dinner. They said that they would eat in her house, only if she should serve food quite naked. She knew how inhospitable it would be to send away hungry guests from her house. So, equal to the occasion, she sprinkled on them the water of her husband's jar, and they at once became three innocent babes. She became naked and fed the babes, and then, dressing herself, put them in three cradles, and was rocking them singing nursery ditties. If to be a father of twins is no small distinction, what was the joy of Atri to find on coming home that he had become the father of three divine sons. Days went on, and the three goddesses were put in a terrible state of mind not knowing what became of their husbands. They sent Indra to find them out. He went to many places but in vain. At that juncture, Nârada met the goddesses, and said how the Tri-mûrtis had disappeared from their envious wives, and become dear babes to Anasûyâ of matchless *pâ t i v r a t y a*. The goddesses ran at once to her house and were received with due respect. They begged her to give them back their husbands. She sprinkled the same water over the babes and they became the Tri-mûrtis again and asked her to take a boon from them. As her husband was childless, she said: 'May you three be born in me as one son.' Accordingly Dattâtreyâ was born with three heads.

As in many other myths, so here etymology and esotery have contributed to mould the story. If Atri is the great

eater, his wife must be a consummate cook to feed him. Taking her name, for the sake of pun, to be connected with *anās*, which among other things means cooked food, she would be a good cook. Taking her name in the proper way as *an-āsūyā*, free from envy, she becomes etymologically the only lady who can be free from envy and whose *anāsūyatā* even the goddesses, though having bright names, splendid in their own way, are not able to take away. Love, which a wife has for her husband, for whose sake she leaves father, mother, brothers and sisters, and whose difficulties she shares, is indeed a divine quality. The spouses of the gods have that love in abundance; but by the very reason of their being wives to them they cannot be mothers to them. The Knower's wife is under no such disability. Being a steadfast *pativrata* to her husband, she can at the same time love God with a motherly love—the highest degree of disinterested love that can be had on earth. Even animals have it. The cow, the mare, the lioness, bring up their young, not for any personal benefit so far as we can see, but solely for love's sake. To show that love, Devakī obtains Vishnu as Son Krishna, her joy, as he is called Devakī-*naudana*. Man or woman should be in naked simplicity before God. Can anything be hidden from the Omniscient? So, there ought to be no *antara* or screen or cloth between man and God. This truth seems to be illustrated in the boy Krishna's taking away the cloths of the Gopikā females. What can we say of Anāsūyā's motherly love, who not having children of her own, converts others into babes and loves them as if they were her own? Such a mother is *anāsūyā*, free from envy—is pure disinterestedness; and she deserves to be the mother of the gods themselves, for the gods are pure disinterestedness; and the gods selected for the sonship are all noted for their self-sacrifice—Brahmā as Visvakarman offered himself as an oblation in the sacrifice; Vishnu as Purusha or Yajña was sacrificed in the beginning; and about Rudra the Mahabhārata distinctly says that he became the great God Mahādeva by sacrificing himself

in the Sarvamedha sacrifice. That these three Gods are really One is shown in the one son obtained. The iron peas cooked seem to represent the tendencies of mind made mature by contentment. As the horses are "well known metaphor for the senses (indriyani sayāyānāḥ), and as in upper India they are fed on *ānaka*, the poet of this story seems to have selected the *ānaka* peas to show that the objects, if selfish, eaten by the senses, would ever be as hard and uncookable as iron, inasmuch as one selfish desire leads to another, and that *anāśyātā*. or contentment is the only cook able to cook the feed well and make the horses *sadāyana*, good horses.

fold fire of Gârhapatya, Dakshinâgni and Âhavanîya, located in the three stars of the Belt of the Orion-sacrificial ground. Thus Agni is diffused in all heavenly lights as flour in the water.

From the verses noted below it will be seen that Trita is closely connected with the celestial Soma juice, the place of which, I have tried to show, is the Orion, the house of the moon Soma.

Indra (the sun) found the threefold Amrita, nectar, that had been concealed in the lucid regions of the Tritas in the sky (*divi rokâñeshu Triteshu*) VI. 44, 23.

Strengthened by the exhilarating (Soma) pressed out by Trita, Indra smashed Arbuda, II. 11, 20. Indra loves the song sung by Trita, VIII. 52, 1.

Trita's maidens (fingers) press the Hari (one of the names of the Soma) with the stones, IX. 32, 2; 33, 2; and Trita filters the Soma, *ibid* 34, 4. The Soma pressed in Trita's high ridge makes the sun shine together with the sisters * IX. 37, 4.

Indra drinks Soma in (the house of) Vishnu, Trita Âptya, and the Maruts, VIII. 12, 6.

All this may be taken to mean that when the sun, after performing his winter career, comes in conjunction with the Orion, the place of Sacrifice-Vishnu and the place where the summer rays as the Maruts are concealed, Trita, the Orion's Belt, praises the sun Indra, presses the soma for him and makes him the powerful sun of summer.

To such a worshipper Indra must shower boons; and so, in X. 48, 2, Indra says: "I brought forth kine to Trita from the Dragon's grasp." In winter Trita is in the darknights, far from the cows, the solar rays, which undergo rough treatment at the hands of the darkness-snake of winter; but when the sun comes to the Orion he releases them and brings them as it were to Trita.

* Mr. Griffith takes the sisters to be the dawns, but Bâjans takes them to be the solar rays.

The Maruts reinforce the power and strength of Trita and Indra, in their battle with Vritra, VIII. 7, 24. Vritra, he who envelopes, seems to be the darkness of winter, killed by the sun Indra when he comes in conjunction with Trita, the Orion's Belt.

Although Indra is well known as the killer of the three-headed Visvarûpa, the son of the Creator Tvashtar (X. 8, 9), still in R. V. II. 11, 19 it is said that Indra gave up Visvarûpa to Trita (evidently for the purpose of Trita's beating him). The Satapatha Brâhmana above referred to says that when Indra fought with the three-headed Visvarûpa, it was Indra's ally Trita who beat him over and over and killed him, and that as he thereby incurred sin, the rite of washing the flour pot was invented in order to wash off that sin. Visvarûpa may be taken to be the Soma juice, which also, like Agni, seems to be symbolic of the Creator's Self, diffused in all rūpa s, forms; and as the moon represents the Soma and has the three stars of the Belt as his three heads (as the devatâ of the Belt is the moon), Indra's killing him on that new moon day on which the new moon is in conjunction with the Belt, would simply mean that Indra presses the Soma—as a riddle kills him—in order of course to drink—to enjoy—the Creator's holy aspect as the Son—the Self—concealed in all forms. Indeed, what is stated in X. 8, 9 as a riddle* seems to be plainly stated in IV. 18, 3, in which the poet says:—In the house of Tvashtar his Indra drunk the Soma who is suta, pressed, and sata-dhanya, worth hundreds of wealth. Tvashtar is one of the names of Prajâpati, and we will see in the essay on Creation that the Orion is the emblem of Prajâpati's form as the deer of Sacrifice. So, taking the Orion as the house of Sacrifice-Tvashtar, the sun Indra is fancied to drink there, as a knower, the heavenly Soma, who is the Son, the very juice—the Self—of Prajâpati, and who is

* In the verse Âpântamanyuh, Taitt. Sam II. 2, 12, the Soma is described as tripala-prabharmâ, one who is beaten or molested by the three stones for his flowing forth as (the Self of) all:—Some viewâny atasâ vanâni.

worth hundreds—worth the whole world. Thus, when the sun Indra comes in conjunction with the Orion-Sacrifice, sometimes it is said that he himself killed *i. e.* pressed the sacred Soma Visvarûpa, and sometimes that Trita, the three-fold fire or Tretâgni, supposed to be in the three stars of the Belt, did so.

Similarly, as the sun's arrival at the Orion puts an end to winter, the feat of killing the demon Vritra, the darkness-snake of winter, is in many places attributed to the sun Indra, but sometimes also to Trita; for R. V. I. 167, 1 is to the effect that invigorated by Pita, the Soma drink, Trita rent Vritra limb from limb. In order no doubt to secure harmony with the oft-repeated statement that Indra killed Vritra, Sâyana explains Trita of this verse to mean Indra as a god "who pervades the three worlds." But this well known feat of Indra's killing Vritra is attributed in IX. 37, 5 to Soma also, as Indra does the feat invigorated by the Soma drink. Thus, Indra, Soma and the three-fold Agni Trita are all the killers of darkness, ignorance.

The Rig Veda II. 34, 10, says:—'O ye the infallible (Maruts), consume Trita to smash the reviler of your bard.'* According to Mr. Griffith, Ludwig takes Trita to mean here the Soma drink. This may be, as the tri-prishtha or triple-back-soma, *i. e.* one who is on three peaks, spoken of in IX. 75, 3 and 90, 2, may well be said to be in the Belt Trita. The thing is that the summer light and flood—lightning and rain—are typical of the twins Agni and the soma established on high in the Belt Trita which is in the middle of the Orion sacrificial ground, and that therefore both Agni and the Soma are named after the Belt Trita.

Verse 6 of VIII. 41, which is a hymn to Varuna, says:—'Haste ye to honor Trita.' Here Sâyana takes Trita to mean Varuna as pervading the three worlds. If Varuna, the lord of water, is one of the names of the moon, he

* *nide jarâya*=for smashing the reviler, may be compared with the expressions: *Vritrâya hantave* (III. 37, 6); *Brahma-dvîshe sraave hantave* (X. 125, 6).

may well be called Trita as the Belt is the starry form of the moon. In X. 64, 3, Trita is praised as a god along with the sun, moon, Yama, Vâta, Dawn, Night and the *Asvins*. In X 115, which is a hymn addressed to Agni, verse 4 calls him Trita, and Sâyana explains Trita to mean here the *Tretâgni*, the three-fold fire.

Thus Trita is a deity. Yet in VIII. 47, 13—17, the gods are invoked to remove evil dream far away to Trita,—to Trita and Dvita. This seems to be an adverse description. In the nights of winter, the Belt and the moon may well be fancied to be nightly demons troubling men with bad dreams, and so, the gods are asked to consign such dreams back to the demons.

But the friendly description reverts. Among a group of hymns of the first Mandala, the authorship of which is attributed to Kutsa, is hymn 105, the *Rishi* or seer of which is stated to be either 'Trita Âptya' or Kutsa. It is addressed to the *Visvedevas*. It is a plaintive hymn with the refrain at the end of each verse, of 'O ye earth and Heaven, know this my (prayer).' The reputed author implores the gods now in the first person, and anon in the third, as :—

"I am the man who sang of old full many a laud
when Soma flowed.

Yet torturing cares consume me as the wolf assails
the thirsty deer" (7).

.....O Satakratu! my ribs are breaking(8).

"Where those seven rays are shining, thence my
house and family extend.

This Trita Âptya knoweth well, and speaketh out
for brotherhood" (9).

"High in the mid ascent of Heaven those birds of
beauteous pinion sit.

Back from his path they drive the wolf as he would
cross the restless flood." (11).

"Trita, when buried in the well, calls on the gods
to succour him.

That call of his Brîhaspati heard and released him from distress" (17).

A dark-red wolf, the maker of months (*mâsakrit*) saw me when I was going by the path. He crouched and bent (to beat me) like the smith (who bends in beating the iron) (18.)

If Trita is the Belt, he worships the sun and the solar rays and presses the Soma for them when he is in conjunction with them. The conjunctional solar light is the home which he likes; but when winter comes he falls into darkness, distress, and longs for brotherhood—for companion-ship—again with the solar rays. The wintry night is the well into which he falls. He fell into it, because, it is fancied, the wolf, the moon of winter, came to catch him. According to Sâyana, the birds of verse 11 are the solar rays, and according to him and Yâska, the wolf that is driven out is the moon. This seems to mean that on new moon day, the moon rushes into the flood of solar rays but is soon driven out by them to become the full moon. Thus driven out he comes again and again to trouble poor Trita in the nights of the wintry months. At last when the conjunction comes at the end of winter, it is fancied that his prayers were heard and that Brîhaspati, the sun, as the lord of prayers, lifted him up from the well.

Yâska takes the wolf of verse 18 also to be the moon. He takes *mâsakrit* to be one word, meaning the maker of months. But Sâkalya takes it to be two words, *mâ* and *sakrit*, meaning: 'The wolf saw me *once* when I was going by the path.' Even allowing this, there remains Yâska's clearly expressed opinion that the wolf of the hymn is the moon.

The Pâurânic would be nothing if he did not ponder over the enigmatical stories of the Vedas and try to read them in his own way. We find the following story in the Mahâbhârata, Salyaparva 37 :—

Ekata, Drita and Trita were sons of Rîshi Gotama. Of them Trita was well versed in the

Vedas. The three brothers officiated as priests in a Soma sacrifice, and obtaining many cows as a gift, were coming along with them—Trita in the van, and Ekata and Dvita in the rear. The two latter conspired together thus: 'We are not as learned as Trita, who is able to earn cows for himself independently of us. So, let us walk away with the cows next morning.' As if to help them, it so happened that Trita met a wolf on the way, and running for life, fell into a deep waterless well. He cried out to his brothers for help; but they, partly from fear of the wolf and partly from the desire to deprive him of his cows, walked away with them, leaving him in the well. Death was staring at Trita. To die without performing the Soma sacrifice would lead to hell. Therefore, by the devotion of his mind he took a long wild creeper that was hanging down and saw it mentally as the soma creeper, the little water he was able to scoop out as the clarified butter, and the stones and sand in the well as sugar. He then commenced to extract the juice, chanting Vedic hymns, the noise of which reached heaven and brought the Devas Brihaspati who headed the Devas took him out. The Devas accepted his soma, such as it was, having regard to his pure intention. From that time the well was known as Trita's well, and the Devas said that whoso sipped its water would get the merit of sipping the soma in the Soma-sacrifice. Trita then went home, and cursed his brothers to become wolves. Accordingly, Ekata and Dvita at once became wolves.

This may be explained as describing a year thus:—In this story Ekata seems to be the sun, Dvita the moon, and Trita the Orion's Belt. The year commences when they are all together in the Conjunction. The cows they then get are the summer rays. Rising heliacally, Trita leads them until

the autumnal equinox comes, when they disappear, and he falls into the night of winter on seeing the full moon 'as the wolf. He prays to the gods and is taken up by them when the Conjunction comes back. I would read his curse as a truism, as the two luminaries, the sun and moon, are wolves, killing and devouring the sheep of darkness.

The *Rig Veda* (I. 112, 8; 116, 14; 117, 16) says that the *Asvins* save the female bird *Vartikā* from the jaws of the wolf. Quoting *Yāska*, *Sāyana* says that the bird is the dawn, and the wolf the sun. *Vartikā* is the quail, one of the first birds that return to the Northern climes with the return of spring (vide Prof. Max Müller's *Science of Lan.* II. p. 533). The *Vartikā* of the *Rig Veda* does not appear to be the daily dawn, but the dawn of the year as represented by the star *Aldebaran* or *Rohinī* (vide *Essay on the Asvins*). When she rises heliacally it is fancied that the *Asvins*, the morning deities, rescue her from the sun's mouth or conjunction, and make her visible as the heavenly quail that has brought back the bright half of the year.

The *Rig Veda* (I. 116, 16; 117, 17 and 18) makes mention of another wolf, a she-wolf. The ass of the car of the *Asvins* became a she-wolf. To feed her, a prince named *Rājāśva* killed one hundred sheep. But his father *Vrīshāgir* got angry at this and made him blind; but the *Asvins* gave him eyes. This may be explained thus:—The dawn who rises with the *Asvins*, the morning deities, is, as it were, the ass yoked to their car. She is she-wolf, because she eats away the sheep of darkness. Even earlier than her the moon of the darkfortnight rises and kills the sheep as if to feed the coming dawn. On the new moon day, his father, the sun, makes him blind; but as that phenomenon is followed by the bright fortnight, he gets his eyes.

THE DOG AND THE COWS.

In the *Rig Veda*, *Svan* (nom. *svâ*) always occurs in the sense of dog (I. 161, 13; and 182, 4; IV. 18, 13; VIII. 55, 3; IX, 101, 1 and 13; X 14, 10 and 11), and is derived from *svan*, to swell. Professor Max Müller says:—"Dogs and waves were certainly considered as closely related by the early poets."* The waves swell up or heave in quick succession; and the dog is noted for the quick succession of his respiration, waving or heaving in his rapid breathing.

In the *Rig Veda*, mention is made of a deity called *Mâtariśvâ*. *Mâtariśvâ*, or He who swells in the sky. In X. 48, 2, Indra is said to give cow-stalls to *Dadhyaḥ Mâtariśvâ* (*dadhiḥ mâtariśvane*), and in VIII. 52, 2, he is said to drink *soma* in the house of *Mâtariśvâ*. *Sâyana* seems to take *Dadhyaḥ* to be a person different from *Mâtariśvâ*. But it appears to me that but one person is intended, that is to say, *Dadhyaḥ* is *Mâtariśvâ*. *Mâtariśvâ* is repeatedly mentioned in connection with *Agni*. To him *Agni* was first disclosed (I. 31, 3). To him *Agni*, born in the highest heaven, *paramavyoman*, appeared (I. 143, 2). He established *Agni* in the sky (III. 2, 13). He churns and brings *Agni* from far, from above the *Bhrigus*, from above the *Devas* (III. 5, 10; 9, 5; VI. 8, 4). He churns out the concealed (*guhâsantam*) *Agni* (I. 141, 3; 148, 1). I would take *Mâtariśvâ* to be the moon, who is the sky-sea's silvery wave rolling on swelling or growing bigger and bigger during the bright fortnight. He is, as it were, the tide on high ruling over the tide of our seas. The *Bhâgavata-purâṇa* III. 17, 26 calls *Varuna's* town *Vibhâvarî*, which is one of the names of the night—apparently the moonlit night. Our Neptune *Varuna* would thus appear to be the moon. The moon *Mâtariśvâ* is the custodian of the cow-stall, the

* Science of Thought, p. 311.

Orion, obtaining it from the sun Indra, as, rising heliacally, the Orion goes to the night. The Agni of the highest heaven is another conception of the summer cows, rays, having the heavenly sacrificial ground, the Orion, as their stall. The Belt being above the sun, the 'summer Agni is churned and brought out in the Conjunction from above the gods, who are the sun's ordinary rays. The Belt is the cave into which the summer flame is fancied to disappear in winter, in order to be churned and sent out by the moon in the Conjunction. In I. 96, 4, Mâtarisvâ is said to find a path-way for his t a n n a y a , son. The son seems to be no other but the Agni churned out by Mâtarisvâ. In III. 5, 9 and X. 88, 19, Agni himself is called Mâtarisvâ, either from the fact of the summer heat spreading in the atmosphere, or the name Mâtarisvâ is used here as a patronymic.

Mâtarisvâ has in later times come to mean V â y u , wind, as wind may well be called the wave of the atmosphere.

In all this, there is, it is true, no indication of Mâtarisvâ being a dog; but when s r a n , meaning both the wave and the dog, became the moon, we should not be surprised, on the contrary we may expect, to see the moon as a dog also in the *Rig Veda*.

I may here refer to *Rig Veda* VII. 55. The Devatâ of the first verse of this Sûkta is Vâstoshpati, the Vâstoshpati. Guardian of the House. He is praised as the killer of all disease, as one who has entered into all forms and as being the auspicious friend of all. But in the remaining verses a dog is described. He is the white Sârameya, barking hard and showing his sharp teeth. The purport of these verses, taken from Mr. Griffith's work, is this:—

‘O Sârameya! Bark at the robber and thief.
Go away. Why dost thou bark at Indra's praises?
Why dost thou behave like a bad dog to us (k i m
a s m â n d n â l l h u n â y a s e)? Go to sleep.
Let the dog and (his) mother, father, kinsmen,
and all these people who are round about (a y a m
a b h i t o j a n a h) sleep, (If without going to

sleep) any man sits, or walks, or looks on us, we kill (*i.e.* blind) their eyes (*tesham sam hanna akshāni*) as we do this harmya, house. That Bull* who has a thousand horns, who rises from the sea, by him we lull and make (these) people, and (their) well scented women sleep.

As the Orion is the house of the moon Soma and is the heavenly sacrificial ground, both Soma and Agni may be said to be Vāstoshpati. The Sūkta which precedes VII. 55 is also about Vāstoshpati and calls him Indu, which is a name of Soma. According to the *Taitt. Samhitā* III. 10, Rudra is Vāstoshpati, who, it is said, will become Agni and kill the sacrificer if he does not perform the rite called Vāstoshpatīyam; and according to the *Satapatha* and *Kaushitaki Brāhmanas* about the birth of Rudra (*Muir* IV. pp. 341 and 345), the moon is one of the eight forms of Rudra. There is no real difference between Agni and Soma, the former the light, and the latter the drink, of knowledge. The Soma drink represents the higher aspect of the moon, the man in the sky, when he performs self-sacrifice and becomes the delicious food of the Devas. When the higher Self is realized in the heart as Vāstoshpati—as the Guardian in the soul's house or body, the lower man, with all his kith and kin—with all his bad desires, is put to sleep *i.e.* silenced. At the Conjunction, the solar rays receive and honour as their Vāstoshpati, the Orion's Belt which is the higher or stárny form attained to by the moon through self-sacrifice. This done, the lower aspect of the moon is taken notice of as the Dog who had guarded the Orion-house in winter but who, at the Conjunction, barks at the inrush of the solar rays as though they were strangers come to the house. But they silence him, and blind him and the stars and the powers of wintry darkness, now that the Day period of the year has come. Thus, I would take the dog of VII. 55 to be the moon of winter.

* Rightly taken by Mr. Griffith as the sun.

There are in the *Rig Veda* two deities, *Suna* and *Sira*, called in the dual as *Sunāsiran* and praised thus:

“O *Sunāsiran*, be pleased with this prayer. The milk (*payas*) which you make in heaven pour it down upon this earth” (IV. 57, 5).

Prof. Max Müller has shown that wherever *sunam* occurs as an adverb in the *Rig Veda* it means auspiciously, that is, I think, swellingly or in such a manner as plenty may swell up. Verse 8 of the same *Sūkta* (IV. 57) says:—

May our plough-shares plough the land *sunam* ;
may the ploughers with the plough-oxen proceed
(with their work) *sunam* ; may *Parjanya* (shower
the land) with sweet water *sunam* ; may *Suna* and
Sira place *sunam* in us.

It seems to me that in the last expression, ‘may *Suna* and *Sira* place *sunam* in us,’ *sunam* is used in the *dvitīyā vibhakti* or objective case and that it means swollen plenty, while the three other *sunam*s are used adverbially, the idea conveyed being—May the ploughs plough and the ploughers work and rain pour, in such a manner as to make the field swell up with plentiful crop. In *Rig Veda* VII. 70, 1 a horse is called *sunā-prīṣṭho asvaḥ*, meaning evidently a horse having a plump back or posterior. “But there are compounds” says the learned Professor, “in which *sunā* would seem to have the meaning of dog. In VIII. 46, 28, *sunā-īṣhitam* most likely means carried by dogs, and in *Sunāsiran* we have a name of a couple of deities, the former of which is said to be *Suna*, the latter *Sira*. *Yāska* recognises in this *Suna* a name of *Vāyu*, or the wind, in *Sira* a name of *Āditya*, or the sun. Another authority, *Saunaka*, declares *Suna* to be a name of *Indra*, *Sira* a name of *Vāyu*. *Āśvalāyana* (*Srauta-Sūtra*, II. 20) declares that *Sunāsiran* may be meant for *Vāyu*, or for *Indra*, or for *Indra* and *Sūrya* together. This shows, at all events, that the meaning of the two names was doubtful, even among early native theologians.” *Science of Language* II. p. 525.

In Amara, *Sunâsîra* occurs in the singular as a name of Indra; and Prof. Max Müller quotes a Vedic text from *Âsvalâyana*, in which Indra is called *Sunâsîra*. This shows that the *Rig Vedic* dual name meaning the two deities was subsequently changed into the singular and applied to Indra, the Rainer.

The reason why the *Suna* of *Sunâsîra* was understood by some to be Indra may be due to the fact that the last verse of several hymns * of the *Rig Veda* uses the word *sunam* in such a manner as to be susceptible of being taken as an *adjective* qualifying Indra:—‘*Sunam huve-ma Maghavânam Indram*’.

Sîrâ, a feminine word, occurs in *Rig Veda* I. 174, 9; IV. 19, 8; X. 49, 9; 97, 9; 101, 3; 4, in some in the singular, and in the others in the plural as *sîrâh*, but always meaning river or rivers. Prof. Max Müller says:—“If we want to know, for instance, what the ancients thought when they spoke of a river, the answer is, they thought of it exactly what they called it, and they called it, as we know, in different ways, either the runner (*sarî*), or the noisy (*nadî* or *dhunî*); or if it flowed in a straight line, the plougher or the plough (*sîrâ*, river, *sîrâ*, plough), or the arrow; or if it seemed to nourish the fields, the mother (*mâtâr*) or if it separated and protected one country from another, the defender (*sindhu*, from *sidh*, *sedhati*, to keep off).” *Hibbert Lectures* p. 191. As regards *Sîra*, the masculine word, our dictionaries say that it means the plough and also the sun.

I propose three alternative suggestions about our *Sunâsîra*:—(1) *Suna* is the moon and *Sîra*, the sun. The sun produces rain, and the moon also as the lord of the soma, the liquid of liquids, is fancied to be the source of rain (*Khând. Up.* 5, 1). (2) The *Âitareya Brâhmana* calls the Dog star not the dog, but the hunter Rudra, *Mrigavyâdha*, hunting the deer Orion and piercing it with the

* ILL 20; 31; 32; 34; 35; 36; 39; 39; 49; 49; 50; and also X. 104.

discharged arrow, the Belt. If Sira is the same as the Dog star Sirius—a name derived from a Greek root meaning *scorching*—its being dedicated to Rudra who is the fire Agni shows that in India also the star Sirius indicated the scorching or fiery days which come when the sun comes to the region of that star and which are attended by the beneficent summer rain. Sana and Sira would thus be the sun Indra and the star Sirius respectively. (3). But if Sira meant the plough (as it undoubtedly means in the Purāṇic literature) * and was synonymous with *laṅga la* which also is mentioned in the agricultural hymn IV. 57 along with *phāla*, the plough-share, we may take the Orion *Kshetra* or field to be the appropriate place in which to find the plough. If we view the Orion when it has risen in the east, the Belt would be the plough planted slantingly in the field in the act of ploughing it. Thus ploughed, the Field Orion would become the ploughed land, *Sitā*, who too is a goddess praised in this agricultural hymn, thus:—

“Auspicious *Sitā*, be present, we glorify thee, that thou mayest be propitious to us; that thou mayest yield us abundant fruit.”

“May Indra take hold of *Sitā*; may *Pūshan* guide her; may she well stored with water yield it as milk, year after year.”

The field is blessed by the sun in his two aspects, one as Indra the Rainer, the other as *Pūshan* the maker of plenty. When she is thus benefited she may be said to become *Ūrmilā*, one who has swollen up—heaved up—(with crop). *Ūrmi* means the wave which is the swell of the sea. Similarly the crop is the swell of the field; and although the name *Ūrmilā* does not occur in the Veda, still the fact that the *Rāmāyana* makes *Sitā* and *Ūrmilā* sisters shows how beautifully they are connected.

* *Bala-Rāma* is called *Sira-pāni*, having the plough in his hand as his weapon.

Under this view, Kshetrasyapati, the Lord of the Field, with whose praise the Sûkta begins, would be the moon himself as the master plougher of the Orion-field.

The next name bearing on the present subject to which I would call attention is Sârameya, ^{Sârameya and his mother Saramâ.} about which there are very curious passages in the Taitt. Ekâgnikânda II. 16. It is believed that these passages are intended to be uttered as a charm to drive away *sva-graha*, hooping cough, from a child. Their purport, so far as I have been able to make out by the aid of Haradatta's commentary, is as follows:—

There is (the dog) Kûrkura, having circling tail? (*vâlābandhanaḥ*) who travels in the third heaven from here. (1).

O ye persons! who are sons of Alaba, call him (the said dog), (also the dogs who are) the sons of Riji (namely) Syâma, the black, Sabala, of beautiful colors, Adhorâma, one who is black below, and Ulambala, the powerful. Sârameya runs looking at *samudra*, the sky, wearing necklace and gold (*nishkaṃ karukam ka*),—he who is Subirina and who is the best of dogs. (2.)

O Subirina, the best of dogs! Leave, Sirrah! leave (the boy). True it is Indra told thee to spy (*spâsayasva*) and bring the cows. Thou spied them and came back. He asked thee: "Hast thou spied?" Thou saidst "Spied." (Indra then said) "ask for a *vara*, boon." (Thou saidst) "I select *kumâra*," boy (that is I want to possess and trouble boys) (3).

Blandishing thine arms thou swimdest looking at the sky and wearing necklace and gold, (O thou) Subirina the best of dogs (4).

O Subirina, the best of dogs! Leave, sirrah! leave (the boy). True it is Saramâ is thy mother and Lohita thy father. O ye of the waters (born

in the sky whose names are) Teka, and Sasarama-tanda and Vitāla and Arjuna and Rohita! Dulā is your mother and Mandhākaka your father. Run down in the sky. Takshā, the *kakrin* (he who has the *kakra* weapon) will beat you. (Therefore) do not come (here). (5).

O Sīarama! Sārameya! Begone; salutation to thee, O Sīara! Go away as swiftly as a strong horse. (6).

O Sīarama! Sārameya! Begone; salutation to thee, O Sīara! Let (one) dog eat another dog and not the *purusha* (man). (7).

Comparing the hooping cough to the barking of a dog and imagining the cough to have come from the cold moon, the lord of waters, it seems to be the moon-dog, the nightly prowler, that is sought to be driven away from the boy. The moon brings the cows, the summer rays, at the conjunction of the Orion with the sun.

I would identify Saramā, the mother of Sārameya, with the star Rohinī or Aldebaran. According to the *Rig Veda*, the Panis or miserly beings under Vala carry away the cows of the gods and hide them in a mountain or fortress. The gods send their bitch Saramā to go and find out where the cows are. Accordingly, she crosses the waters of the Rasā and finds the Panis and the place where they had concealed their treasures and the cows. A very interesting dialogue takes place between them and her (X. 108), the purport of which is given below :—

Panis—With what intention has Saramā come on this distant and tortuous journey? How did she cross the waters of the Rasā? (1).

Saramā—I come as Indra's messenger, desiring, O Panis, your great treasures. So, I was able to cross the Rasā (2).

Panis—What kind of man and of what look is Indra? Let him come here and be the cowherd of our cows. (3).

Rasâ, the winter nights and holds the dialogue with the guardians of the Orion, which is close to that star; and then when the vernal equinox comes she is fancied to have come back to Day—to sun Indra, and told him that the cows and wealth are hidden in the Orion. Then in one bound (for, after coming to the star Rohinî, the very next asterism is the Orion) the sun Indra alias Brîhaspati rushes upon the Orion, with the Âṅgirasas who are his rays, and driving away or killing the Panis, releases the cows, the rays, or days, of summer. The epithets applied to the Âṅgirasas, viz. the Navagvas and Dasagvas* are applied to the Maruts; and when in II. 34 which is a hymn about the Maruts, they are called, in verse 12, the Dasagvas that were the first to bring and perform the sacrifice, Sâyana explains that the Dasagvas are the Âṅgirasas and that the Maruts took the form of the Âṅgirasas when bringing the sacrifice. This he does, evidently to suit I. 83, 4, in which the Âṅgirasas are said to kindle Agni and offer the oblation first, conquering the wealth and cows of the Panis. Thus he finds that the Maruts and the Âṅgirasas are identical, and yet he ingeniously makes a distinction between them. It appears to me that Brîhaspati alias Brahmanaspati is the sun conceived as a High Priest, as a poet, with his rays as the seven Vipras or Rishis in imitation of the seven principal priests of sacrifice; indeed, in II. 24, 9 he is called Parohita, while Indra is the same sun conceived as a hero attended by the same rays as the warrior troop of the Maruts, and that notwithstanding the etymological conception of Brîhaspati as poet, the lord of words, his martial aspect as the conquering sun, Indra, is not forgotten in the Rîg Veda. Hence, the same descriptions which apply to the one apply to the other. Yet when two or more names are given to the same object, the force of the etymology of the different names (pourtraying it in several distinct aspects) is so great that in course of time the one object comes to be looked upon as

* These names mean probably that the Âṅgirasas, the rays, go or dart to nine directions, ten directions i.e. to all directions,

Rīta, the Orion, the abode of sacrifice, and thereby become *Rītāvas*, and perform sacrifice by finding the concealed Agni in the Orion, nay by blowing forth Agni from their shoulders—that Agni, who, on the one hand, is the sacrificial fire to the gods, and on the other, is the fire of destruction thrown on the rock and castle of the enemy. The Orion *Rīta* being in the higher or northern path of the sun, from the vernal to the autumnal equinox, that path may well be named the path of *Rīta*.

In III. 39, 5, it is said that Indra, with the Navagvas and Dasagvas, found *Sūrya*, the sun, lying hidden in the darkness. *Sūrya* ordinarily means the sun; and if Indra too is the sun, phenomenally, as stated by Kumārila when explaining the *Ahalyā* myth, there is the paradox of the sun finding the sun. In other places in the *Rig Veda*, Indra is said to have created the sun. This paradox can only be removed by supposing that Indra and other deities are invisible spiritual gods described by the metaphor of the sun, and therefore they transcend the sun whenever the veil of metaphor is lifted up. The Invisible God finds and brings back for us the sun from the womb of the darkness of Night or winter. Or, in the verse in question, *Sūrya*, the bestower (of desired things), may be taken to be either Agni, the fire concealed in the Orion, or the Orion Sacrifice that was in the night in winter.

The *Rig Veda* I. 62, 3 says that at the desire of Indra and the *Āṅgīrasas*, *Saramā* found food for her son (*vidat Saramā tanayāya ghāsim*); that *Bṛhaspati* cleft the mountain and found the cattle; and that the heroes (the *Āṅgīrasas*) shouted with the kine in triumph. "The legend says that *Saramā* agreed to go in search of the stolen cattle on condition that the milk of the cows should be given to her young ones"—Griffith I. p. 112. As *Sārameya* has been shewn to be the moon (vide pp. 180 and 181 *ante*), the milk obtained for him may well be taken to be the solar light reflected on the moon. The *Rohini* star (*Saramā*) is *Prajāpati*'s wife. As the sun is one of the forms of *Prajāpati* and

Rita, the Orion, the abode of sacrifice, and thereby become *Ritâvans*, and perform sacrifice by finding the concealed Agni in the Orion, nay by blowing forth Agni from their shoulders—that Agni, who, on the one hand, is the sacrificial fire to the gods, and on the other, is the fire of destruction thrown on the rock and castle of the enemy. The Orion *Rita* being in the higher or northern path of the sun, from the vernal to the autumnal equinox, that path may well be named the path of *Rita*.

In III. 39, 5, it is said that Indra, with the Navagvas and Dasagvas, found *Sûrya*, the sun, lying hidden in the darkness. *Sûrya* ordinarily means the sun; and if Indra too is the sun, phenomenally, as stated by Kumârila when explaining the *Abalyâ* myth, there is the paradox of the sun finding the sun. In other places in the *Rig Veda*, Indra is said to have created the sun. This paradox can only be removed by supposing that Indra and other deities are invisible spiritual gods described by the metaphor of the sun, and therefore they transcend the sun whenever the veil of metaphor is lifted up. The Invisible God finds and brings back for us the sun from the womb of the darkness of Night or winter. Or, in the verse in question, *Sûrya*, the bestower (of desired things), may be taken to be either Agni, the fire concealed in the Orion, or the Orion Sacrifice that was in the night in winter.

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The Angirases are the sons of heaven (III. 53, 7), as the solar rays may well be said to be. In the Rig Veda the sun Indra is often called Angirastā i.e. he who has the Angirases. This name may be compared with his other name Marutān.

THE MARUTS, DITI AND ADITI.

The *Rig Veda* says (for instance, see II. 34, 2) that the Maruts are the sons of Rudra and that they were born within *Prisni's* resplendent side. Rudra, as Agni, is the powerful sun of the bright half of the year, and the strong summer rays are his sons, the Maruts, whose power, as the darting or scorching rays, is emphasised by the description that they are armed with spears. They are always described in the plural and are a troop. Sâyana takes *Prisni* to be "the Earth, who in the form of a brindled cow was impregnated by Rudra"—(Griffith I. p. 338). Prof. Max Müller has shown that *Prisni* means a speckled deer (Chips. II. p. 87). I take the speckled deer, the mother of the Maruts, to be the Orion, who is well known to be the *Târâmrîga* or starry-deer-form of Sacrifice, vide Essay on *Pravargya*. As soon as the sun Rudra comes in conjunction with her, the Maruts* are generated; and as these powerful rays are fancied to be the cause of the summer rain, they, though sons of Rudra, attend upon the sun in his aspect as Indra, the rainer, and thereby make him *Murutvân*, one who has the Maruts

The *Rig Veda* (I. 170, 2) says:—

Kim na Indra jighâmsasi

bhrâtaro Mârutas tava.

O Indra why dost thou wish to kill us?

.(We) the Maruts are thy brothers.

This verse is susceptible of being construed as meaning that Indra wished to kill his brothers, the Maruts, and so, I have supplied the ellipse 'we.' As, to hate uterine brothers is not quite natural, it was supposed that the brothers whom Indra wished to kill must have been his step brothers, and so,

* The *Taitt Âranyaka* I. 3, 3 says that Rudra-gava (the troop of Maruts), clad in white, come always with the *Grishma* or hot season. The same V. 4, 8 says that Aditya, the sun, is *Pravargya* and that his rays are the Maruts. In classical Sanscrit Marut means the wind and also the Devas.

a story arose (Râm. I. 46; and the Bhâgavata Purâna VI. 18) that Indra's step-mother Diti wanted to give birth to a son capable of killing Indra and becoming Indra in his place; but that Indra watched for an opportunity, entered her womb when she was asleep during mid-day and cut the half-developed embryo into seven bits and then each bit into seven parts. These 49 bits became the Maruts. Indra made them his companions. The Bhag. Purâna says that they were made one with Indra (*sâtmayam prâpitâh*). Now, like the seven solar rays, the number of the Maruts is known to be seven, and the Âṅgirasas also are spoken of as the seven Vipras. To show that the number of the solar rays should not be rigidly confined to seven—a number which seems to have been the outcome of the conception of the solar rays as the seven sacrificial priests of the sun—the seven seems to be multiplied by seven. In other words, the solar rays are the troop consisting of the many Maruts. Taking the grishma season to be the midday part of the year, the Orion Diti (for, I take her to be the Orion,) sets at that time heliacally, and so, it is fancied she went to sleep. The sun Indra enters the Orion, strikes the Belt which is in her womb, and makes the Maruts, the strong rays of summer, to come out and be his troop.

The name Diti seems to have arisen as a necessary contrast to the word Aditi, like the word Sura in contrast to Asura. Aditi seems to mean *akhanditâ*, not cut, not breakable. It is a name of quality which may be applied to the vast effulgence of the Dawn or to the vast earth. That Diti, in correlation to Aditi, means one who is cut, is illustrated in the story of Indra's penetrating her womb and cutting off her embryo. Rig Veda I. 164, 36 enigmatically says:—'The seven unripened germs (*sapta ardha-garbhâh*) are the *retas* or seed of *bhavana*, existence. They stand everywhere at the ordinance of Vishnu. They, the seers wishing to be all round (*pari bhavâh*) with conceiving mind (*dhitibhir manasâ*) pervade everywhere (*pari bhavanti visvatah*).' Sîyanti takes the seven

germs to be the solar rays. The original of 'unripened germs' is *ardha-garbhāḥ*. If we take *ardha*, not in the sense of half, but in its Vedic sense of place or house, the seven rays or the Maruts are the seven *garbhas* or seeds having the Orion as their place, home. They are the *retas* or fructifiers, because, at their advent in summer, the winter beaten earth, permeated by the heat of the summer rays, begins to teem with animal and vegetable life, and so, it is said that they pervade everywhere. In course of time *ardha* lost its shade of meaning as *place* or *home*, and a myth arose that the seven rays were half or unripened *garbhas* or germs expelled from the womb. As *Vishnu* is the god of sacrifice, the Maruts begin to spread and pervade at the ordinance of Sacrifice-*Vishnu*, when the heavenly sacrifice is performed at the time when the Orion-sacrificial *Vedī* or altar is in conjunction with the sun.

In commenting upon *Rig Veda* III. 27, 10—'O Agni! the *Ilā* of *Daksha* detains thee'—*Sāyana* takes *Ilā* to mean the goddess earth in the form of the fire-altar (*Vedī-rûpā Bhūmīḥ*) and identifies her with *Aditi*, quoting X. 72. The Orion is the altar of the gods. She is *Aditi*, the vast constellation. As the heavenly soma juice seems to be the same solar rays personified as the vigour-imparting drink, the ten sisters, the ten fingers, are said to squeeze him out in the 'place, of *Aditi*' (*Aditer upasthe*) where there is the hidden abode of the cows (*Gohapīkyaṃ padam*), IX. 71, 5. We have seen that the cow's place is the Orion Gotra, cowfold, in which the *Panis* hide the stolen cows, and by breaking which *Indra* or *Brihaspati* becomes *Gotrabhit*. In the adverse description, the Orion is the town cut asunder by the sun *Indra* alias *Purandara*. Yet, notwithstanding this feat repeated by him every year, the Orion remains the undemolished heavenly town; and so, in the friendly aspect, it becomes *Indras's* mother *Aditi*, exhibited under the metaphor of the altar bearing her son *Indra*, like the sacred fire. But the Orion cannot ever remain with the sun. She goes to the point of opposition in winter as if she was

inimical to Indra. This inimical aspect of the Orion seems to have been personified by the Paurāṇics as Diti (the opposite of Aditi), from whom are born the Daityas, the powers of darkness personified as the demons opposing Indra. So, the inimical step-mother is cut through at the conjunction, to show that she is Diti. This adverse description is pregnant with the friendly description also; for, the step-mother is converted into mother, by reason of Indra's coming out from her womb, simultaneously with her helical rising, and she is Aditi, having risen quite unhurt and giving her powerful sons, the Maruts, to attend upon the summer sun.

There are three classes of collective gods called in the plural, viz. the Vasus, Rudras, and Âdityas, who are located in the earth, in the aerial region (*antariksha*) and in the sky, respectively. It appears to me that all these are names of the solar rays which extend from the sun in the sky down to the earth. The Vasus are the *perceiving* or *golden* rays. The Maruts, whom I have identified with the strong rays of the summer sun, are often called Rudras, as they are sons of Rudra. Similarly, from another name of the sun, Aditya, they may well be called Âdityas. If as observed above, Aditi is the altar, Âditya means the son of the altar, i.e. born of sacrifice. This name has been applied to several other gods including Varuna.

Thus, as Indra's mother Aditi is the altar, his father Kasyapa may be identified with Yajña, the deified Sacrifice. In other words, the same sacrifice which, in the aspect of the altar *Itā* or Aditi (a feminine word), is mother, is, when conceived in the aspect of Yajña (a masculine word), father. *Rig Veda* IX. 114, 2 says :—

O *Rishi* Kasyapa! Increasing the (sound of) chants by means of the praises of hymn-makers, pay reverence to king Soma, the ruler of plants.

The *Rishi* or seer of this *Sūkta* is said to be Kasyapa himself; but it appears to me that the author does not address himself as 'O *Rishi* Kasyapa!' He seems to address the deified Sacrifice Kasyapa to receive the Soma plant, the

king, the great *atithi* or guest (when the plant is brought to the sacrificial hall), welcoming him by means of the chants sung by the priests.

Rig Veda X. 72 says:—

"Eight are the sons of Aditi who from her body sprang to life.

With seven she went to meet the gods: she cast *Mārtāṇḍa* far away"—verse 8.

With the seven sons Aditi went up to the ancient junction (*upaprait pūrvyam Yugaṁ*).

She brought *Mārtāṇḍa* again for life and for death (*prajāyati mrityava*)—verse 9.

This seems to be the only place in the *Rig Veda* where the name *Mārtāṇḍa* is mentioned. If in the time of the *Rig Veda* this was one of the names of the sun as it is in the Puranic age, the verses may be explained thus: At the conjunction, the sun as well as the seven summer rays spring forth from Aditi, the Orion altar, the ancient meeting place of the gods where they received the sacrificial honours. But when the Orion rises acronycally she is fancied to have cast the sun far away, and gathering or withdrawing the seven rays from us she commences the journey back to the meeting place, viz. the Conjunction, which is described in two ways, one as though she herself went there with the seven summer rays, the other as though she called back the sun there, 'for life and for death,'—evidently for his going through the summer and then the winter of the new year. Thus, in summer, the Orion gives away her son, the sun, for life—for producing the *prajā* or creation—and in winter to Death (*Mrityave*)—not to be killed but protected by *Mritya*. In the *Upanayana* ceremony, the parent gives the boy to the protection of the deities Agni, Soma, Savitar, Sarasvatī, *Mrityu*,* Yama, Gada, Antaka, the Waters, the *Oshudhis*, the Earth and *Vaiśvānara*, vide *Ekāgnik nīla Mantras*, II. 13—21.

* "*Mrityave tvā paridādāmi, Yamāye tvā paridādāmi, Gadāya tvā paridādāmi, Antakāya tvā paridādāmi.*"

THE ASVINS.

"With Ushas, the Dawn, the daughter of the sky, the Asvins are united or go together."—R. V. I. 183, 2.

"O Asvins, we have crossed this darkness. Come along the paths by which the gods walk."—R. V. I. 183, 6.

Savitar, the sun, sends forth the chariot of the Asvins before Ushas, the Dawn.—R. V. I. 34, 10.

It is evident from these verses that the Asvins are the early morning flood of light, preceding, or indicating the first appearance of, the Dawn. I would take them to represent *Agnishoman*, i. e. the churned Agni and the pressed Soma juice, the two immortal infants of the sacrificer. They are the light, and drink, of knowledge, with which to remove our darkness, ignorance, and are metaphorically seen in the earliest flush of dewy dawn. They lead man to his spiritual birth; and so they are the heavenly physicians.

The *Rig Veda* I. 181, 4 says that one of the Asvins is the victorious prince of sacrifice and the other the glorious son of heaven. *Sâyana* takes the former to be the moon and the latter to be the sun. This goes to confirm the view that the Asvins are the Soma and Agni; for, the moon is the deity of the Soma juice, and the sun the Agni in the sky. In I. 182, 1, the Asvins are called the sons of heaven. They seem to represent the best in the day and night—the strong fiery light of the one, and the nectarian moonlight and star light of the other; and, in order to pay equal homage to these twins together as the first duty of the early riser, the early morning when night and day gently mingle together seems to have been selected as the time of the Asvins. When thus they were identified with day and night, the idea of their being the sons of heaven has had to yield to the idea that they are the sons of the sun, as day and night come from the apparent movement of the sun.

The story of their birth, found in Rig Veda X. 17 will now be examined. The verses are:—

Tvashtâ duhitro vahatum Krinotî-
tîdam visvam bhuvanam sameti.

Yamasya mâtâ paryuhyamânâ maho
jâyâ Vivasvato nanâsa—(1).

Apâ gûhan amritâm martyebhya
krîtvî savarnâm adadur Vivas-
vato.

Utâsvinâvabharad yat tadâsîd aja-
hâd dvâ mithunâ Saranyûh—(2).

Very nearly following Prof. Max Müller's rendering of these verses (Science of Language Vol. II. p. 528), I would translate them thus:—

Tvashtar makes a wedding for his daughter, thus saying, the whole world comes together. Yama's mother, the wife of the great Vivasvat, being wedded, disappeared *—(1).

They hid † that immortal woman from the mortals: making her savarnâ, a woman of the same colour [as himself], they gave her to Vivasvat. She bore the Asvinan (the two Asvins, the word being in the dual). She left (behind) the Two, ‡ the couple (i.e. the Asvins),—she (who is) Saranyû, the running woman—(2).

Yâska "in order to explain the disappearance of Saranyû says that the night vanishes when the sun rises"—Max Müller *ibid* p. 528. So, Yâska takes her to be the night, who at daybreak comes in contact with the sun, in other words, is married to him, but who disappears, leaving her children, the Asvins, who are the morning light.

* The original is nanâsa.

† The hiding is the reason for her disappearance from the view of the mortals.

‡ Not two couples. In classical Sanscrit, mithunam is always neuter and means the couple; but in the *Rig Veda* it occurs in the masculine dual, mithunau, an epithet often applied to the two Asvins.

It appears to me that the singular genitive *yama's ya* is a *Khândasa* instance of *va kanavya tyaya* and means the dual *ya may o h*. If so, instead of 'Yama's mother', we should read 'the mother of the twins,' the twins being no other than the two *Asvins*. Indeed, their mother is called *Yamasûh* in *R. V. III. 39, 3*, which *Prof. Max Müller* (p. 531) renders thus:—

"The mother* of the twins has borne the twins; the tip of my tongue falls, for she approaches; the twins [*mithunâ*, lit. the couple] that are born assume form—they the conquerers of darkness that have come at the foot of the sun."

Prof. Max Müller takes *Saranyû* to be the Dawn. After quoting the above verse he says:—

"We might have guessed from the text itself, even without the help of the commentator, that 'the mother of the twins' here spoken of is the Dawn; but it may be stated that the commentator, too, adopts this view."

"The time of the *Asvins* is by *Yâska* supposed to extend to about sunrise; at that time other gods appear and require their offerings, and first of all *Ushas*, the Dawn. Here, again, a distinction is made between the dawn of the air and the dawn of the sky, a distinction which it is difficult to understand."

If we bear in mind the ancient idea that our one year is one day to the *Devas*, the dawn of the sky spoken of by *Yâska* was most likely the star *Rohini* (*Aldebaran*), at which or near which, the vernal equinox, the beginning of the day period of the year, was taking place in the olden time. So, *Ushas*, the Dawn, has two places, one in the morning flush of the atmosphere, the other in the red star *Rohini* in the sky.

Who is right—*Yâska*, who takes *Saranyû* to be Night, or the commentator *Sâyana*, who takes her to be Dawn? It upsets

* No other twins than the two *Asvins* appear to be meant. She is *Yamasûh* because she gives birth to the *Asvins* as the twins.

all our notions of the *Rig Vedic Ushas*, the Dawn, to be told by the *Vishnu Purāṇa* * that *Ushas* is night, and *Vyushti*, day; but the commentator of that *Purāṇa* supports this view by quoting the following Vedic text, viz :—*Râtrir vâ Ushâ, ahar Vyushtih*. The word *vyushti* occurs in the *Rig Veda* X. 41, 1, in connection with *Ushas*. That verse prays to the *Asvins* to come in their chariot at the *vyushti* or flush of *Ushas*. *Ushas* is derived from the root *ush*, to burn, and denotes the dawn to be a burning or blazing goddess. *Vyushti* also is derived from the same root with the preposition *vi* (thus:—*vi-ush-ti*), and means that which has well blazed forth. The verse means then:—‘At the well blazing forth of the blazing goddess we invoke the *Asvins*.’ In course of time *Vyushti* became one of the names of the Dawn, she who blazes well; and compared with it, the name *Ushas*, meaning simply the blazing woman, suffered a defeat and was transferred to the Night, who too shines with starlight and moonlight but not so brightly as the Dawn, *Vyushti*. The expression *nisâ prabhâtâ* means that the night itself becomes bright at the dawn. Similarly, the *Rohinî* star may well be looked upon both as Night and Dawn, the former when it is in opposition to the sun and is seen conspicuously in the nights of winter; the latter when in conjunction with the sun, in the day period of the year.

I would, therefore, take *Saranyû* to be the star *Rohinî*. The regent of this star is *Father Prajâpati*, whose another name is *Trashtar*. It will be seen from the story of *Prajâpati*’s love with his own daughter that the sun metaphorically represents *Prajâpati*. That story is as old as the *Rig Veda* itself; for, it is alluded to in I. 161, 33 ‘(*Pitâ duhitur garbham adhât*)’, and X 61, 7 ‘(*Pitâ yat svâm duhitaram adhishtan*’ *ityâdi*). *Duhitâ*, daughter, is derived from the root *duh*, to milk, and means ‘she who milks.’ There is the ancient idea (found in the *Khandogya* V. 8 and 9; the *Bṛhadâraṇyaka* VI. 2, 13;

* *Ushâ râtrih samâkhyatâ Vyushtih lāpyachyate divasa* II. 9, 48.

and the Sanassepa story in the Aitareya Brâhmana) that man sacrifices himself in his wife in order to be born as son and that she is called jâ y â because he himself is born in her again as son. Thus, the wife becomes the mother. By simply applying this idea to the mode of his spiritual birth through sacrifice, the fire-altar Vedî would, under one view, represent his daughter, by reason of his making or preparing her for the purpose of her drawing for him the milk of his spiritual life; under another, his wife, by reason of her bearing the mystical seed of his spiritual birth;* while under the third, she becomes his mother when in her he is born spiritually. This would explain why in *Rig Veda* X. 72, Aditi (the fire-altar, vide p. 190 ante) is said to be the daughter as well as the mother of Daksha. Vedî, the name given to the fire-altar, is derived from vid, to know, and may have meant the same thing which in the Upanishads is called Vidyâ, in whom the knower is spiritually born.

I would take Vivasvân to be identical with Tvashtar, and the wedding to be the spiritual wedding of himself with his own daughter. The name Vivasvân is taken to mean one who is radiant. But it seems to have also meant the sacrificer. *Rig Veda* I. 53, 1 says that Vivasvân's sadana is where Indra is praised. So, it must be the place of sacrifice. In III. 51, 3 Indra is said to take delight in Vivasvân's sadana. Agni, who is well known as the messenger of the sacrificers as he carries their oblations to the gods, is called, in I. 58, 1, Vivasvân's messenger. In II. 11, 6 it is said Indra gives boons to Vivasvân; and there, Sâyana takes Vivasvân to be the sacrificer. The name seems to be derived from vas, to dwell, and to have probably meant the grihapati, householder.

So, Vivasvân, as a name of the sun, seems to depict the sun as a householder and sacrificer. The whole of the winter-beaten world anxiously looks forward to the sun's conjunction with the star Rohinî and to his spiritual birth through her

* About the mystical seed vide Dr. Haug's Introduction to the Ait. Brâhmana pp. 23-27, about Nâbhuedishtha and Prajâpati's sacrifice.

when he performs the sacrifice in the Orion sacrificial ground. The gods wed her to him by making her *savarnâ*, i.e. of the same colour as the sun, because the colour of the star Rohini is reddish. They hide her from the vulgar view of the mortals, because she has heliacally set. For the same reason she disappears from their view. Thus wedded to the sacrificing sun, she gives birth to his divine sons, the twin Asvins, Agni and Soma, who are the light, and drink, of knowledge, capable of re-anscitating men, from mortality to immortality—to spiritual life. Phenomenally, they are the summer heat and rain resuscitating winter beaten nature to summer life. *Saranyû* seems to mean *sarana sîlâ*, she who moves or flows, and may be taken to be an alias of *Sarasvatî*, who is the wife of *Prajâpati*, and who, indeed, is praised in verses 7, 8, and 9 of the same *Sâkta*, X. 17, in which the birth of the Asvins from *Saranyû* is described.

In subsequent time the etymology of *Saranyû* seems to have given rise to the myth that *Siranyû* ran away from her husband, as will be seen from the stories found in the *Bṛihad-devatâ* and the *Harivamśa* regarding the birth of the Asvins. The former is translated * by Dr. Muir as follows :—

“*Tvashtri* had twin children (a daughter) *Saranyû* and (a son) *Trisiras*. He gave *Saranyû* in marriage to *Vivasvat*, to whom she bore *Yama* and *Yami*, who were also twins. Creating a female like herself without her husband's knowledge and making the twins over in charge to her, *Saranyû* took the form of a mare and departed. *Vivasvat*, in ignorance, begat on the female who was left, *Mann*, a Royal *Rishi*, who resembled his father in glory. But discovering that the real *Saranyû*, *Tvashtri's* daughter, had gone away, *Vivasvat* followed her quickly, taking the shape of a horse of the same species as she. Recognising him in that form she approached him with the desire of sexual connection which he gratified. In their haste his seed

* Vide M. M. Kuntze's *Aryan Civilization* p. 53.

fell on the ground, and she, being desirous of offspring smelled it. From this act sprang the two Kumâras (youths) Nâsitya and Dasra, who are lauded as Asvins (sprung from a horse)."

The story of the Asvins grew as time rolled on. The following story is narrated in Harivamśa, adhyâya 9 :—

Kasyapa had, by his wife Dâkshâyânî, a son named Vivasvat, the sun, whose wife was Samjûâ alias Surenu, daughter of Tvashtâr. From her Vivasvat had two sons and a daughter, namely (1) Manu the Vaivasvata, (2) Yama and (3) Yamunâ (the river); the two latter were twins. The light of Vivasvat increased day by day, so much so that his body became scorched and black. His wife Samjûâ did not like this ugliness of her husband, and so, creating from her *klâyâ*, shadow, Savarnâ, or a woman like herself, and telling her not to reveal the secret to anybody, she went away to her father Tvashtar, who, however, chided her and refused to take her into his house because it was wrong on her part to have left her husband. To cover her shame she made up her mind to live incognito, and becoming a mare, (*ba d u b â*) went to the jungles of the Uttara Kuru country. Savarnâ alias *Klâyâ* so well personated Samjûâ that the sun never suspected her to be other than his dear wife. She gave birth to two sons (1) Mann, the *Sâvarnâ*, and (2) Sanaiskara, the planet Saturn. There were thus four sons and a daughter in her charge. In her treatment of them, she was partial to her own children. Manu, the Vaivasvata, the son of Samjûâ, did not mind this, but Yama lost his temper and went to kick Savarnâ with his foot. She cursed him saying "may your *Karana*, foot, fall down." Trembling with fear Yama went to his father and confessing his folly begged him to counteract the curse. But Vivasvat said—"you have really done

wrong in going to kick your mother; but as you repent, may the flesh of your foot be taken away by insects to the earth and may your foot remain without flesh." Thus disposing of Yama's case, Vivasvat turned round to his wife and demanded the reason why she was not impartial to all his children. She then revealed the secret. Burning with rage, he ran to Tvashtar, who, however, pacified him saying that it was his own burning light that was to blame, and that, if he wished, he would convert his charred form into a lovely form. The sun begged it to be done. Then putting the sun on *bhā r mi* (rotation or rotating wheel) Tvashtar lessened his light, and created from this surplus light the twelve *Ādityas*, viz, 1 *Dhātṛi*, 2 *Aryaman*, 3 *Mitra*, 4 *Varuna*, 5 *Amra*, 6 *Bhaga*, 7 *Indra*, 8 *Vivasvat*, 9 *Fūshan*, 10 *Parjanya*, 11 *Tvashtar*, and 12 *Viśhan*. Thus getting a lovely form, the sun went to the *Kuru* jungles, and there, finding his wife in the form of a mare, he became a horse and begat the *Asvins* (in the manner described in the *Bṛihaddevatā*). *Sanaistara* became the planet, and *Manu* the *Sāvarni* is still performing *tapas* expecting to become the *Manu* of the future *Kalpa*.

Thus, the poet of the *Paranic* school, as a moralist, has utilized the old story to teach the following morals:—(1) that the wife should not forsake her husband on any account; (2) that her father should not countenance bad conduct in her; (3) that sons should not be rude to their mothers; (4) that a mother, though she be a step-mother, should treat all the children of her husband alike; and (5) that the husband also should mend his defects.

I have already said that *Tvashtar* and *Vivasvat* are identical. But these stories take them to be different beings, the one as father-in-law, the other as son-in-law. The object of these stories is to bring together in one place all the

children of Tvashṭar and Vivasvat, taking each name as a distinct personage. The names of these children have to be gathered from several *Rig Vedic* hymns far detached from each other. (1) There is in the *Rig Veda* a being called Trisiras alias Visvarûpa, son of Tvashṭar, and so Trisiras was taken to be the brother of Saranyû. (2) There is Yama Vaivasvata (son of Vivasvat), with Yamî as his sister; and these two were taken to have been born previous to the Asvins, the author of the *Bṛihaddevatâ* apparently thinking that because III. 39, 3 says that Yamasûh bore the twin Asvins, Saranyû must have been Yamasûh, mother of twins, even before she bore the Asvins as twins; but it appears to me that she is called Yamasûh by reason of her bearing the twin Asvins, and that the verse implies no other twins. The *Rig Veda* gives no matronymic to Yama and Yamî, but it was easy to suppose that the mother must have been the same Saranyû, who, as wife of Vivasvat, bore the Asvins. (3) There is Manu called the Vivasvat in VIII. 52, 1, the Sâmvānî in VIII. 51, 1, and the Sâvarnî in X. 62, 11, the two latter being matronymics, indicating him to be the son of Samvānâ or Savarnâ. Taking Samvānâ as another name of Savarnâ, the *Bṛihaddevatâ* identifies her with the Savarnâ of X. 17, 2, and takes her to be distinct from Saranyû; and so, it states Manu to be the son of Savarnâ, taking the epithet Vivasvat applied to Manu in VIII. 52, 1, to be intended for the patronymic Vairasvata; still in consequence of the very name Vivasvat having thus been applied to him, it seems to have found it necessary to say that Manu resembled his father Vivasvat in glory, *i. e.* he was Vivasvat in glory. The *Harivamśa*, on the contrary, evidently takes Manu Sâmvānî and Manu Sâvarnî to be two distinct Manus, calling the former the son of Samjûâ or Surcnu, which name it uses in the place of Saranyû; and it adds Saturn, to the list of Vaivasvatas. How the planet Saturn became the son of the sun will be considered in another place. Trisiras, Yama and Manu appear to be all names of the moon, the *Rig Veda* calling the moon

Trisiras in one place, Yama in another, and Manu in the third.

It appears to me, as already explained, that it is Saranyū herself that is made Savarnā for the purpose of marrying her to the sun Vivasvat. The story in the *Bṛihaddevatā* seems evidently to be the outcome of an attempt to incorporate in it, in a modified manner, the trait of the Vedic story of Prajāpati's running as a deer after his daughter. So, it changes the simple story of the *Rig Veda*, spreads the plot over one full year, and puts the birth of the *Asvins* at the end of it *i. e.* at the commencement of the new year, thus:— At the Conjunction the star Rohini marries the sun, but she cannot always remain with him; she must rise heliacally and go away, and the *Harivamśa* says that she did so because she was unable to bear the heat of her husband, the sun. This description must, I think, be taken to apply, not to any daily phenomenon connected with the Dawn, but to the *Grishma* or hot season in which the sun's becoming very hot coincides with his conjunction with the star Rohini. So, as if unable to bear the burning sun, she goes away towards the night. As she goes more and more into the night from the time of her heliacal rising up to the time of her acronycal rising, it is fancied that she ran away from the sun, leaving with the sun the Dawn Savarnā, who is of the same red colour as the star Rohini. But at her acronycal rising, the sun setting in the west sees her directly opposite, and finding that she has run away far from him, he commences his career of running as a horse in order to catch her; for, after her acronycal rising the sun commences his journey towards her, and his running indicates that in winter he runs through day very swiftly. At last, the Conjunction comes back and joins the pair, and the *Asvins* are born. From the very fact of the twin sons being called *Asvins*, a name derived from a root from which *asva*, horse, is derived, it became necessary to make their parents horses, and the nose affair is apparently an invention in order to account for the *Asvins'* other name, *Nāsatyan*. What that name originally meant

is not clear; but the *Bṛihaddevatâ* evidently takes it as *Nâsa-tyah*, 'pertaining to nose,' like *atra-tyah* and *tatratyah*, 'he of here' and 'he of there.'

Now about *Trisiras*, the son of *Tvashtar* and the brother, as the *Bṛihaddevatâ* takes, of *Saranyû*. *Trisiras* is identical with *Visvarûpa*, the *Tvâshtra* (son of *Tvashtar*), whose three heads *Indra* cut off (X. 8, 9). *Visvarûpa* means one who has many forms. He is evidently the moon, who assumes different phases. As the *Orion* is the moon's house, the three stars of the Belt I take to be his three heads. On the newmoon day of the Conjunction the sun *Indra* kills the three-headed moon. In other words he presses the *Soma* in his own house, the *Orion*, and becomes the powerful sun of the bright period.

Yama and *Yamî* are twins, brother, and sister. *Yama* is described in the *Rig Veda* as king. *Yama and Yamî* He is *Vaivasvata* (X. 14, 1), a patronymic meaning son of the sun *Vivasvat*. Prof. Max Müller summarises the description of *Yama*, gathered from the many scattered passages of the *Rig Veda*, "as the leader of the human race, as himself a mortal, yet as a king, as the ruler of the departed, as worshipped with the fathers, as the first witness of an immortality to be enjoyed by the fathers, similar to the immortality enjoyed by the gods themselves." Thus *Yama* who was mortal became immortal. From X. 14, we find that *Yama* is the gatherer of men, *i.e.* of the souls of the departed. He travelled on high and searched out and showed the path (to the other world) to many. He was the first to find the road to where our ancient Fathers have departed, and where reside *Mâtali* (taken to be *Indra*), *Yamî Varuna*, *Bṛhaspati* and our Fathers, called the *Ângirases*, *Navagvas*, *Atharvans*, *Bhrigus*, *Kâvyas*. Verse 5 says—'Come, *Yama*! with them, rejoice at this our worship. I call *Vivasvân*, too, thy Father, hither'; and verse 8 addresses the departed thus:—"Meet *Yama*, meet the Fathers, meet the merit of free or ordered acts, in highest heaven. Leave sin and evil, seek anew thy dwelling, and bright with glory wear another body."

Thus, the Son God Yama resides in the highest heaven with His Father and the good souls: and no sinful man can go there. Phenomenally Yama seems to be the moon sprung from the sun Vivasvat. Every month the renewed moon comes out from the sun, from his evening twilight. He is mortal because he dies on every new moon day. But this is only a myth. As he is one of the celestials and has his home and soul in the starry Orion, of which he is the regent, he is immortal. Yama, the Controller, is the inward monitor—the educator of men's minds and the subduer of darkness, or ignorance. To those who do not heed his teaching, he is *Mrityu*, Death. But those who are *sukṛts*, the doers of good acts, live with him for ever, along with the *sukṛts* that went before them to Heaven.

In the *Katha Upanishad*, this Son God Yama most deservedly occurs as the teacher of the knowledge of immortality to the youth *Nakiketas*. I take *Nakiketas* to be derived from the same root from which *nakta*, night, is derived. Probably there was such a word as *nak*. If so, *Nakiketas* would mean 'he who twinkles in the night.' The twinkling stars are in the nightly darkness, but the moon removes it for them by giving his light, knowledge. Of all the stars, let us take *Nakiketas* to be the moon's star *Mrigasirsha*, either the Orion's head or the Belt. Rising heliacally, that star, let us fancy, was given birth to by Father Sun and was put on his career in the world. In six months, that is, in the middle and youth of his career, he goes to the opposition and finds himself in full night, in the full darkness of winter, in ignorance. But there he finds the autumnal full moon Yama, the king, and receiving instruction from him as his *Guru*, he turns sunward, god-ward, and reaches Heaven, the realm of blazing light, when he comes in conjunction with his Father, the sun. Thus, the sun is the metaphor for the Unseen Creator. The sacred fire known as *Nakiketas*, that is, the fire which Yama gave to *Nakiketas*, seems to be the fire of the knowledge of Brahman. Both

The *Rig Veda* X. 10 contains a dialogue between Yama Vaivasvata and his twin sister Yami. She coaxes him to marry her; and deriving an argument from the fact of their having been put together in the same womb, she says in verse 5:—"Even in the womb, our Savitar (father) god *Trashtar*,* the creator and shaper of all forms, made us *dampati*, 'consorts.'" But with all her entreaties and arguments, Yama rejects the proposal, saying:—"They have called it sin that a brother should marry his sister, prepare thy pleasures with another."

This may be explained thus:—Rising heliacally, the *Rohini* star (taking her to be the daughter of the Creator *Prajapati* because that god is the regent of that star) goes to the night, and meeting the glorious autumnal full moon Yama, she presses him to marry her, he being her brother because he too springs forth from the sun. But he rejects the offer and makes her go sunward.

I venture to think that the dialogue is the outcome of viewing Yama and Yami from different etymological stand points. First, taking Yama to be a twin male, Yami would be a twin female, and so he and she are brother and sister. Secondly, Yami is, I think, capable of being construed as the wife of Yama, like the words *Brāhmāni*, the wife of a *Brāhmana*; *Indrāni*, the wife of *Indra*; *Vrishākapyi*, the wife of *Vrishākapi*; *Varunāni*, the wife of *Varuna*. So, the word Yami wants her brother Yama to make her his wife also. But, thirdly, there comes the etymology of Yama, from *yam*, to control, and decides the point. As the controller (of morality) he controls Yami and directs her not to marry her brother, sister-marriage being prohibited. The other person to whom he refers her, must be the sun, to whom she must return at the Conjunction. Our Father is the only Lord to whom we brothers and sisters should like to be spiritually wedded.

* So, Yama and Yami are here distinctly called the children of *Trashtar*. Their father *Vivasvat* must therefore be another name of *Trashtar*.

The etymon of Yama as the controller, seems to be indicated in his going to kick his step-mother. The person who wishes to kick naturally uses his leg, in preference to any other limb. That limb of Yama, which kicks well those who do not see all God's children alike, can only be the Self; and the so called curse, by which the limb became fleshless, i.e. a mere bone, seems to portray the Self as immortal; as the bone, which is the most permanent part of man's body, may well be used as a metaphor for the permanent Self.*

The *Rig Veda* X. 14, speaks of Yama's two dogs, "blood-thirsty, broad-snouted, brown, four-eyed, Yama's two dogs. pale and Sârameyau [the sons of the bitch Saramâ]. They are called the messengers of Yama. The departed is told to pass them by on his way to the Fathers, who are rejoicing with Yama; Yama is asked to protect the departed from these dogs; and finally the dogs themselves are implored to grant life to the living, and to let them see the sun again." Prof. Max Muller takes these dogs to represent Time, in its double aspect as morning and evening. Representing Time in all forms of its double aspect—as morning and evening, day and night, bright and dark fortnights, bright and dark halves of the year—the two dogs are probably identical with the twin Asvins, who, in *Rig Veda* II. 39, are likened to two dogs, two goats &c., and who, in the view I have taken of them are Agnishoman (vide page 193 ante). These two watch dogs have double pairs of eyes, one pair with which to see, like us, the open acts of men; the other pair with which, surpassing our powers of vision, to see their secret thoughts and deeds.

* Vide explanation of the *Rig Vedic* story about the bone of Rishi Dadhyai.

BRAHMA-JĀYĀ.

Rig Veda X. 109 is a very enigmatic Sūkta. Its purport consulting Mr. Griffith's rendering, may be stated thus:—

The boundless Water, Mātariśvan, the fierce-glowing (Fire), the strong, the bliss-bestower, the goddesses Waters, first born with *Rita*, spoke together in respect of Brahma-kilbisha, the sin of Brahmā.—(1)

Without reluctance King Soma first of all gave back Brahma-jāyā (to Brahmā); Mitra and Varuna followed (her); Agni the Hotar leading her by the hand.—(2)

They said [when doing so], 'This' is Brahma-jāyā; her *ādhi*, miserable situation, is indeed worthy of being taken up in hand (i.e. of being sympathised with); she did not (even) stand for the help of a *dūta*, messenger'. Thus [by the merit of their taking her by the the hand and restoring her to her husband] was the kingdom of the Kshatriya [meaning evidently King Soma] protected.—(3)

The ancient gods, the seven *Rishis* who sat down to perform *tapas* exclaimed in respect of her (thus):—'Terrible is the wife that is restored (*upanīṭā*) to Brāhmana: in the highest heaven she bears unbearable [splendour].—(4)

The Brahmaṛarin goes engaged in duty: he is the one limb of the gods. Through him *Bṛhaspati* obtained his wife, as the gods the ladle brought by Soma.—(5)

The gods, the men, the truthful kings, gave back Brahma-jāyā [to Brahmā].—(6)

Giving Brahma-jāyā back making [her] sinless with (the aid of) the gods "they shared the fulness

The planet Mercury is called Budha, the knower. The reason for this is to be found, I think, in the fact of Budha's proximity to the sun, leading to the impression that by his knowledge and devotion he took up that position in order always to pay worship to the great Guru, the sun Brīhaspati. He is mostly in the lap of the sun's dawn light or evening twilight; and therefore that red light, Rohini, is his mother, as his matronymic Raubineya signifies. As he sets heliacally sooner and oftener than the other planets, and as the heliacal setting represents, esoterically, self-sacrifice in, and the becoming one with, the sun, the emblem of God, the poetical fancy arose that he must be the son of the moon of self-sacrifice. Hence the following story:—

King moon, at the completion of his Rājasūya sacrifice, carried off Tārā, the wife of Brīhaspati, the Guru of the Gods. As he refused to give her up, a terrible battle ensued, in which Sukra (Venus), the Guru of the Asuras, sided with the moon, while Rudra and other gods sided with Brīhaspati. At last the god Brahmā took away Tārā from the moon and restored her to Brīhaspati. As she was then with child, Brīhaspati said that he would not have another's embryo in her. She cast it out and it at once became the planet Mercury. All the gods admired the splendour of the child and asked Tārā whose son he was. From shame she remained silent; when, the boy, vexed at not being informed who his father was, prepared to pronounce a curse upon her. But the god Brahmā prevented him, and ascertaining from her aside that the boy was the moon's son, named him Budha and established him as the planet.*

Another popular version, for which there must be the authority of some Purāṇa, is that when the moon was a

* Vishnu-purāṇa, IV. 6; Bhāg. purāṇa, IX. 14; Harivamśa 25; and the Kāśikhaṇḍa quoted in the Vālasapatya under the word Budha.

Brahmakārin student under Guru Brihaspati, the latter had to go abroad for a few months, leaving the student at home; that the latter fell in love with Tārā and that Budha was born to him. The child was adjudged to belong to Brihaspati as his Kshetraja son.

It is impossible to conceive that unless a Vedāntic riddle was concealed in these stories, they would have been preserved among our sacred literature. Can any king who performed the solemn Rājasūya sacrifice, can any student learning Brahmayidyā under his Guru, act in the manner the moon is stated to have done? And further, think of the expelled embryo becoming the planet Budha. As already observed Brihaspati's wife is not a woman of flesh; and therefore there is no adultery. She is Vāk, Word, representing the spiritual lady Brahmayidyā. The Dawn who removes the nightly darkness and introduces us to the sun, the Self, represents Brahmayidyā. The moon is on a career of self-sacrifice—we may call it his Rājasūya—in the dark fortnight, at the end of which he enters the dawn, as if loving that spiritual lady for the purpose of his spiritual birth; and the light, soul, which he pours to the sun on the new moon day, is fancied to have shot forth as the planet Budha. The story, however, in saying that the lady was Tārā, star, deals with the yearly dawn, viz the star Rohinī. That Tārā is identical with Rohinī, is clear from Budha's matronymic Rāhineya. In winter when Rohinī is in the night, the moon is fancied to have carried her off from the sun. At the Conjunction she is restored to him, and Budha is born when the yearly dawn Rohinī is one with the daily dawn.

The Sānti contained in the Taitt. Upanishad for studying the Brahmayidyā requires both the teacher and the disciple to say:—'May (Brahman) protect us together and nourish us together; let us do vīryam, valour, together; let us become brilliant and well read; let us not hate each other.' The Kānd. Upanishad (I. 1, 10) says that what man does through Vidyā, Śraddhā, and Upanishad, that alone becomes most valorous. Brahmayidyā is such a profound

AHALYÂ.

The Subrahmanya formula, which praises Indra as Subrahmanya, 'well worthy of praise', and in which he is called the jâra or lover of Ahalyâ, is contained in the Taitt. Âranyaka (I. 12, 3—4) and other Vedic works (vide Dr. Haug's *At. Br.* Vol. II. 382—384), and is as follows:—

Subrahmanyom! Subrahmanyom! Subrahmanyom!
Indra! âgakṣha, hariva! âgakṣha Medhâtithē
Mesha! Vṛishanasvasya Mene!
Gaurāvaskandin! Ahalyâyai jâra!
Kausika! Brâhmana! Gautama! bruvâna!

Excepting the thrice repeated exclamation 'Subrahmanyom!', the other portion is translated by Dr. Haug thus:—

"Come Indra! come owner of the yellow horses! ram of Medhâtithi! Menâ of Vṛishanasva! thou buffalo (gaura) who ascendest the female (avaskandin)! lover of Ahalyâ! son of Kusika! Brâhmana! son of Gotama! (come) thou who art called!"

Dr. Haug is of opinion that this formula, which is used in the Agnistoma and Soma sacrifices, is one of the Nigadas more ancient than the *Rig Veda* I. 51, the first verse of which says that Indra is mesha, ram, while the thirteenth verse says:—Menâ 'bhavo Vṛishanasvasya sukrato!—'Thou, who art wise or the doer of good, didst become Menâ to Vṛishanasva.'

The verse I. 51, 1, simply calls Indra a ram and not the ram of Medhâtithi. The commentator of the formula construes 'Medhâtithē' as '(Indra the god) of Medhâtithi.* It must be stated, however, that Dr. Haug's rendering that Indra was ram to Medhâtithi seems to have the support of a Brâhmana legend. Mesha means sprinkler

* Or the sentence may perhaps be construed as —

'Come Indra! come, owner of yellow horses! to (the sacrifice of) Medhâtithi'. To Medhâtithi of the Gotra of Kaṇva is attributed the Śâktas 13 to 23 of the first Mandala of the *Rig Veda*,

(*miha sekane*), and when Indra is called *mesha*, this simply means that he is the showerer of rain—of boons.

The epithets *Kausika* and *Gautama* may be taken to mean 'of *Kusika* or *Kusikas*', 'of *Gotama* or *Gotamas*' i.e. the Indra of the *Kusikas* and *Gotamas*—the deity praised and worshipped by them. In I. 10, 11, the *Rishi* of which is *Madhuk-llandas* of *Kusika* Gotra, Indra is addressed as 'O *Kausika* !' meaning evidently 'O thou (the deity) of the *Kusikas*'.

As regards the idea of Indra being the ascending buffalo, it appears to me that it is a variant of the old Vedic story found in the *Aitareya Brâhmana* (which will be explained in the Essay on Creation), according to which *Prajâpati* becomes the *Risya* stag and loves his own daughter who becomes a deer. It will be seen there that Father *Prajâpati* is Creator in the metaphor of the sun when in conjunction with the Orion, and that his daughter is both the Dawn and the star *Rohini* (*Aldebaran*), who, as shown in the Essay on the *Asvins*, is the celestial form of the Dawn. For the sake of the birth of the *Asvins*, the same sun as *Virasân* and the same star *Rohini* as *Saranyû* were described as horse and mare. Here, the same sun as Indra is described as *gaura*, buffalo, whose another name is *mahisha*, which word means also 'the great' or 'mighty'. The sun Indra becomes mighty when he comes, in conjunction with the Orion, and as the star *Rohini* is near the Orion and is embraced at that time by the arms, rays, of the sun, he loves her and pours his *tejas* or heat, and thus the sun and the star *Rohini* become the parents of the summer milch-cow or rain cloud.

As bearing upon this idea and also upon the idea of the *Subrahmanya formula*, I may bring in here verse 2 of *Rig Veda* I. 121, which is a hymn praising Indra. The first half of it says that He, the skilful worker, propped up heaven and poured forth the cow's wealth that nurtures and strengthens heroes; and then the second half says:—

Ann svajâm mahishah lakshata vrâm

Memâm asvasya pari mâtaram goh.

This may be rendered as :—

The Buffalo ogled his own daughter (svajā), who is Horse's Menā and is mother of cow.

Horse's Menā means horse's mate i.e. mare. The Buffalo is Indra. Thus, there is the riddle of a buffalo loving a mare and the mare becoming the mother of cow. I think the same being is in one place called Asva, Horse, and in another Vrishan-asva, probably meaning the powerful Horse. Thus, reading I. 51, 13 and I. 121, 3, together, we find two ideas, one that Indra loved Menā who is his own daughter, the other that he became Menā to the Horse

Regarding the first idea, Prajāpati's love of his own daughter is alluded to in two other parts of the Rig Veda (I. 164, 33, and X. 61, 7) and as I take the buffalo Indra who ogles his own daughter Menā to be identical with the stag Prajāpati, it follows that Ahalyā, in respect of whom Indra is mentioned as buffalo, is identical with Menā. Phenomenally, Ahalyā is the star Rohinī and the sun India loves her when in conjunction with that star. In the Essay on Brahmajyā of Rig Veda X. 109, I have tried to show that the same star Rohinī is Brahmajyā, wife of Brahmā alias Prajāpati, and that Brahmā is called Brihaspati and Brāhmaṇi. So, here in the Subrahmanya, Indra is addressed as Brāhmaṇa Poet. Brihaspati means the lord of words, i. e. poet, and Indra is identical with Brihaspati (*vide* p. 182 *ante*).

Kumārila, who is anterior to Saṅkarācārya, construes Ahalyā as one who merges in Day and takes her to be Night (*ahani liyamānatayā Ahalyā rātriḥ*).* He takes jāra to mean the ruiner or destroyer—he who causes *jarana* or *kshaya*. According to him the jāra of Ahalyā means the morning sun that destroys the night. But jāra, lover, cannot mean destroyer, but seems to mean one who approaches

* It is worth while quoting Kumārila in full as he explains both Prajāpati's love of his own daughter and Indra's love of Ahalyā, together. He says :—"Prajāpati the Lord of creation is a name of the sun, and he is called so, because he protects all creatures. His daughter Ushas is the dawn. And when it is said that he was in love with her, this

his lady love.* The etymon of AhalYā as 'she who merges in Day' may be quite correct; but she may not necessarily be the night, as the dawn who comes at the end of night is loved by the rising sun and may well be said to merge in day. In the case of the dawn's celestial form as the star Rohinī, the meaning suits most beautifully, for at the time when the sun loves that star she is completely merged in day light and is therefore AhalYā.

But what religious lesson is there in saying that the daily sun loves his own daughter, the dawn, and the yearly sun the star Rohinī? The reply is that these are metaphors denoting higher concepts. The sun, full of light, represents the formless Creator, whose svarūpa, nature, is knowledge, and who is the all-knowing Mind, while the dawn represents Vāk, Speech, as she rouses men and most of the birds and animals from their deathlike slumber of the night, in

only means that at sun-rise the sun runs (abhyeti) after the dawn, the dawn being at the same time called the daughter of the sun, because she rises when he approaches. In the same manner, if it is said that Indra was the seducer of AhalYā this does not imply that god Indra committed such crime, but Indra means the sun and AhalYā (from ahan and li) the night and as the night is seduced and ruined by the sun of the morning, therefore is Indra called the paramour of AhalYā" (Max Müller's H. S. L. p 541, where the original Sanskrit version is given).

AhalYā may perhaps be derived in another manner. Ahan, dry, becomes sometimes ahar in compounds, for instance.—ahar-jati, the sun as the lord of day; ahar āgama, the advent of day; ahar-ādi, dawn, the beginning of day; ahar-gana, a series of sacrificial days. And as l and r are interchangeable, we may perhaps take AhalYā to have meant Ahar-yā 'she who goes to Day' Prof Weber, in a paper the purport of which is given in the *Indian Antiquary* for Octr. 1888 Vol. XVII p 302, considers the etymon of AhalYā in many ways and comes to the conclusion that she signifies 'clearness', 'light', 'Aurora', and that her Paurāṇic husband Gautama, 'very rich in cows', may be either the sun or moon.

* Kāmārila derives jāra from the root jri, to rub, waste, the same root from which jarā, old age, is derived. That root is included in group No. 3 of Prof. Max Müller's list in his *Science of Thought*. The list has another jri in group No. 119 b, meaning, to sing, from which is derived the Vedic Jaritri, singer. From the Rig Veda says that Agni is the lover of maidens (jārah kavīnām, I 66, 4) and the lover of dawns (ushasām jārah, VII 9, 1),—when it says.—Prabodhaya jaitar jīram Indram (X. 42, 2)—O singer! wake up the lover Indra, it would, I think, be rather inappropriate to say that jāra means destroyer. Probably the word is derived from jar, to go, to approach, which is a root in group No. 118 of the list. The Rig Veda (X 3, 3) says about Agni thus:—Svasāram jāro abhyeti:—The lover approaches the sister (the dawn),

which there is no thinking and no wording, to the awakened state of thought and word and deed. In the *Rig Veda* the dawn is described sometimes as the mother cow suckling her calf the sun, for first comes the dawn and then the sun as if she brought him forth; sometimes as his sister; sometimes as his wife; and sometimes as his daughter, for what is the dawn but the light born from the sun? All these relationships would apply to the yearly dawn Rohini. The daily dawn by opening our view brings forth as it were all that is seen and named, while Rohini in conjunction with the sun is as it were the mother of animal and vegetable kingdoms, which are resuscitated and brought forth and nourished in the bright half of the year. Similarly, to the Creator as Mind, His faculty of speech, Vāk, is poetically daughter, sister, wife, or mother, nay He Himself is 'He in the aspect of flowing Speech, and all creatures and objects of the universe are words uttered by Him in conjunction with Her, for the Vedic mode of creation is by *naming*, and by *naming* out the universe He says 'I am all these', in the sense that He is the Self of all and loves them all as Himself: He himself is Father, Mother, and Son—Son because every creature is His son loved by Him as Himself. Vāk represents Brahma-Vidyā in conjunction with whom the Creator has showered Himself as Son, the In-dweller, the spiritual Wealth, in every creature. All these ideas will be fully discussed in the Essay on Creation. The paradoxical riddle of buffalo, mare, and cow seems to mean this:—The Creator Indra is not buffalo but the *great* Mind; Menā is not mare but Saranyū or Sarasvātī, the Mind's *running* aspect as Vāk, Speech; the cow is not cow but *word*, to be understood here as a collective name for all creatures who are all so many words or names worded out and enselved by the all-loving Creator, by realizing whose all-love man becomes righteous. Therefore, Indra is Subrahmanya, praiseworthy. His *ascent* as lover of daughter is a riddle derived from the name Prajāpati and means His spiritual eminence or high-soaring flight (vide Essay on Creation).

According to Professor Weber, Indra is called 'vasur jâra,' lover of sister, in another version of the Subrahmanya formula. In *Rig Veda* VI. 55, Pâshan, the solar god, is called the Son of deliverance and is spoken of thus:—'We praise Pâshan, who is called vasur jâra, sister's lover; we praise mâtur didhishu, mother's suitor; may sister's lover, who is the brother of Indra and our friend, hear us' The sun's aspect as rainer is Indra, while his aspect as maker of plenty is Pâshan, and so the two aspects are brothers. Yama's reply to Yamî (p. 206 *ante*) shows that in the time of the *Rig Veda* a sister-marriage was prohibited, and therefore it is highly improbable that mâtṛi-gamana and dubhṛi-gamana were ever looked upon as anything but abominable sin. Our ancient poets were lovers of paradoxical riddles and one of the many ways of making riddles is to use words in their yangika sense as opposed to the rūdhī. To the Creator as Mind, Vāk or speech is *sva-sri*, his own flow, as the current of words; *dubhṛi*, 'she who milks', as milking or drawing concepts from him; *mâtṛi*, 'she who measures', as measuring objects by naming them, for the name of an object is as it were the measure of some main quality peculiar to it; *jâyâ*, 'she who (conceiving concepts from him) gives birth' to names of objects. The Creator loves Vāk under all these her yangika meanings; but under the rūdhī meanings he is not only wife's lover but paradoxically lover or suitor of sister, daughter, and mother.

Regarding the *second* idea, viz. that Indra became Menâ to *Vṛishnasva*, I take the latter to be the moon. Both the sun and moon, viewed with reference to their apparent daily-motion from east to west, are horses or birds; but viewed with reference to their circuit over the asterisms, the sun is a slow buffalo as it were, taking one year to do the circuit; while the moon is *Vṛishnasva*, powerful swift horse, doing it in a month. The star Rohini is loved alternately by the sun and moon—by the former in summer when she merges in day, by the latter in the cold season when she is in night and when the moon the lord of night is

in his autumnal glory. According to one fancy, the phenomenon of her going to night is read as if the sun discards her and the moon protects her and joins her to the sun (vide essay on *Brahmajâyâ*). According to another fancy, as the moon is the lover of sun's light which is reflected on the lunar globe, and as the star *Rohinî* is the celestial form of the sun's daughter, the dawn or solar light, there is the Vedic idea that *Prajâpati* married his daughter *Rohinî* to king moon and that of all his wives the moon loves *Rohinî* the most, as she represents *Vâk*, *Vidyâ* (vide p 212 ante). Therefore she is *Indra-Prajâpati's* *svajā*, daughter, and the moon *Vrishanasva's* wife *Menâ*.* In *Indra's* loving her there is the paradox of his loving his own daughter, another's wife. But the poet takes care to say that *Indra* became himself the *Menâ* or wife of *Vrishanasva*, so that by loving her he really loves himself and looks upon her husband the moon as himself, as husband and wife are one (the Vedic saying is:—*aidho vâ esha âtmanah yat patnî*). As the story deals with celestial phenomenon, it is all pure, sexless, celestial love. *Indra* is simply *âtmakîdâh* and *âtmaratih*. When the sun is in conjunction with *Rohinî*, it may be poetically said he is *Rohinî-rûpî* and so has become the moon's most beloved wife *Rohinî*, loved by the moon when he is new moon. Fifteen days afterwards in the same month of *Jyeshthâ*, the full moon loves the star *Jyeshthâ* who (according to the list of stars in *Taitt. Sam.* IV. 4, 10) is another *Rohinî*, the *devatâ* of whom is *Indra*. She is the starry form of *Indra*. The sun and moon are lovers of each other's light, which really is one light seen on the solar and lunar globes. Hence the paradox of the sun *Indra* being a *jâra*, setting the modesty of another's wife at naught and yet himself becoming that man's wife and

* Mr. Griffith, under *Rig Veda* I 51, 3, refers to a later legend according to which "Indra became himself the daughter of king *Vrishanasva*". I think that when *Menâ* is the mate of *Aśva*, the *Menâ* of *Vrishanasva* must be his wife. But as poetically the sun's light is either his wife or daughter, so is moonlight either moon's wife or daughter, become so by the sun, as moonlight is solar light reflected. Anyhow both are lovers of light.

receiving a severe lesson on modesty; for let me bring in here another remarkable verse of the *Rig Veda*, viz. VIII. 33, 19. It is a hymn about Indra and the verse addresses him thus:— 'Look down and not up; stand with thy feet closely set; let none see what thy garment veils; for thou, the *Brahmā* (Poet), hast become a female'.*

Now, viewing the moon as the upāsaka or worshipper of the Self in the sun, let us go to the *Paurāṇic* to see how ingeniously he construes the *Subrahmanya*. For the sake of his myth, suppose that he read *Gautama-Brāhmaṇa-bruvāna* as one compound word; it would then make *Kausika* i.e. Indra one who gave out that he was the *Brāhmaṇa* *Gautama*. This he could best do by taking *Gautama's* form; and as the words 'Lover of *Ahalyā*! *Kausika*!' are immediately preceded by the so-made compound word, it became easy to assume that *Ahalyā* must have been *Gautama's* wife for *Indra's* so personating him and loving her. So, a story [*Rāmāyana* I. 48 and 49] arose that when *Muni Gautama* went to a river to bathe and say his prayer, *Indra* came in his form and loved his wife *Ahalyā*. *Gautama* met him in that form and divining what he had done cursed him to lose his manliness and *Ahalyā* to become invisible. The *Devas* made *Indra* *Mesha-vrishana*.

The meaning of this myth seems to be this. To the knower, the knowledgeable *Sraddhā* or Faith in *Brāhmaṇa* is the most beloved wife *Vāk*. *Ahalyā* yearning to unite in *Day*—in the spiritually brilliant Supreme Self. He contemplates Him as Self (p. 149 ante) and is, at the time of the upāsana, quite oblivious of anything else and is therefore as if submerged in water and absent. The Deity contemplated upon as Self can only appear as Self. Thus appearing, He accepts and loves the knower's Faith and is addressed as:— 'O *Mesha*! *Vrishana*!'—words both of which mean the showerer of the rain of immortality but which, joined toge-

* *Adhaḥ paryasya mo 'pari, sanī tarāni pādau hara,*
mā te kasa- plakau drisan stri hi *Brahmā* babhuvitha.

ther, give the paradox of Indra having become Meshavṛishana. Phenomenally, on the new moon day on which the sun is in the region of the Orion and the star Rohinī, the moon bathes in the river of the solar light and says his Vedāntic prayer of 'So 'ham asmi'. The sun Indra is in the form of the moon, because the Orion's Belt or Head with which the sun is at that time in conjunction is the moon's star. In that form he loves the moon's prayerful Vāk Rohinī offered up along with the whole of moonlight held upwards towards the sun and she becomes invisible, because she is now Ahalyā, having merged in Day, and the moonlight also which is now wholly on that half of the moon which is now sunward becomes invisible, as no moonlight is seen on new moon day.

Words beginning with the letter 'a' are more susceptible of pun than others. Dividing the name Ahalyā as A-halyā, the following story, in the Rāmāyana VII. 30, seems to have arisen:—The god Brahmā says to Indra thus:—'I created the most beautiful Ahalyā. Halyā is (like a plough) crooked and ugly, but A-halyā, the reverse of it, is most beautiful.* I was anxious to find a suitable husband for her. You thought that she ought to be your wife, but I placed her as a trust with Rishi Gautama and he kept the trust inviolate. Being pleased with his strength of mind I married her to him. You then loved her.'

The object of reading Ahalyā as A-halyā seems to me to indicate that to a Rishi living in a forest which is unploughed ground his Vedāntic Lady Vidyā is the goddess Aranyāni. Guarding her faithfully he becomes fit to wed her and makes her acceptable to God.†

* Halyam nāmeha vāṛūpam 'halyam utprāśnatam bhavet.
Yasmān na vidyate halyam tenā 'halyeti vīratā.

† See p. 302 further on about Aranyāni. We shall have to speak about A-halyā again when Rāma meets her on his way to Sītā, the goddess of furrow or ploughed ground.

MANDŪKĪ OR BHEKĪ.

In Chips II. p. 248, Professor Max Müller says:—

“Bhekî the frog, was a beautiful girl; one day when sitting near a well she was discovered by a king, who asked her to be his wife. She consented, on condition that he should never show her a drop of water; the king forgot his promise, brought water, and Bhekî disappeared. This story was known at the time when Kapila wrote his philosophical aphorisms in India; for it is there quoted as an illustration.”

The very manner in which the story is briefly alluded to in the Kâpila-Sûtras for illustration on a certain controversial point shows that the story had existed in detail. Accordingly we find it in detail in the Mabâbhârata Aranya-parva, adh. 122:—

The king was Parîkshit of Ikshvâkn's line, whose capital was Ayodhyâ. He met a most beautiful woman at a beautiful saras or lake in a beautiful green forest where he went to bathe and quench his thirst, having been much fatigued by hunting after a deer. The marriage took place on the condition already stated and the queen was taken to the palace in a covered *sibikâ*, palanquin. No water was allowed to be taken into her apartments. The minister, in order to find out the secret, caused a beautiful *vana*, park, to be prepared with a *vâpi*, pond, in it, filled with clear, nectarian water. He invited the king and queen to enjoy in it. The royal pair went on from one tree or scene to another and came suddenly upon the beautiful pond. The king who had apparently forgotten

Mandūka seems to be derived from *mand* to adorn, decorate, rejoice, and seems to indicate the frogs to be adorned with many colours—to be speckled—and to rejoice or be merry with their out-pourings. Indeed, the *Rig Veda*, in the *Sūkta* just referred to, calls the frogs by four names:—

Gomāyu, lowing like cow.

Ajamāyu, bleating like goat.

Prisni, speckled, spotted.

Harita, of tawny colour.

Our story seems to have understood Mandūki as one who is well decorated and therefore shining well, handsome, beautiful, as indicated by her name *Su-sobhanā*, a name meaning also good, auspicious. It is a name worthy of Lady *Vidyā*. The story uses the word *Mandūka* throughout and never the word *bheka*, though it is evident that the author had that word also in view, inasmuch as it is stated that *bhaya*, fear, entered the frogs.

Thus, out of the two Upanishads similar in sound, viz *Mundaka* and *Māndūkya*, the name of the hero *Parikshit* has been coined from the former and that of the heroine *Mandūki* from the latter; and *Mandūki* justifies her synonym *Bhekī*, when, the month of *Vaiśākha* coming on again, the moon puts her in the conjunctive light, water, of the sun, and she disappears in it. In other words on the new moon day which comes once a year when the sun is on a line or nearly on a line with the star *Rohini*, she and her husband the moon become one in the sun, the metaphor for the Supreme Self. From the conjunctive solar light, water, the moon is able to come out in a day as the moon of the bright fortnight, but the star remains heliacally set for some days, and so, the king is fancied to have lost his wife. As teaching the One Self, she can have no personality other than that of the Self; and so, when the Self in the sun is reached she disappears in Him. The moon ultimately realizes this fact, viz. that he too must set in the Self; and when he in his starry form, the Orion's Belt, sets in the sun, he holds *Rohini*, the star of *Vidyā*, as the real wealth of the whole universe.

The story in the Mahābhārata does not stop with the above account of Mandūkī. It gives us an account of her three sons:—

When giving her back to the king, her father said that as a punishment for slipping away she would have bad sons. The king Parikshit had by her three sons named Sala, Dala, and Bala. In course of time the king became old and went to the forest, installing his eldest son Sala. Once upon a time Sala went out hunting. The deer which he chased ran so swiftly that his charioteer said that only the two horses called Vāmās or Vāmyas of Rī-hi Vāmadera would be able to overtake it. Sala went to the Rishi and obtained the horses as a loan promising to return them soon; but finding that they were excellent horses, he was tempted to keep them for himself. The Rishi waited for a month and then sent his disciple Ātreya to bring them; but the king refused to give them up. The Rishi himself went and yet Sala refused to give them back. Then four Rākshasas came on the scene instantaneously and killed Sala. The people then installed Dala as king; but he too refused to give up the horses and shot an arrow, which instead of hitting the Rishi, hit and killed Dala's own son named Senajit, a boy of ten years. By this Dala was the more enraged and took up another arrow to shoot the Rishi; but his hands became stiff. Out of sheer despair Dala said—'Since I cannot kill him he seems to be endowed with long life; so, let him live long.' The Rishi said, "Touch this Mahishi, Queen, with the arrow, and you will be freed from sin." The king did so and became a good man by the blessing of the Rishi, who was moved by the entreaties of the good queen who had daily advised the king to seek truth from Brāhmins. He delivered back the horses.

Here the story ends and nothing is said about the third son Bala. From the general tenor of the story it seems to me that some esoteric meaning is concealed throughout. If Mandūkī is Brahma-Vidyā as already shown, her giving birth to bad sons is clearly a paradox.

Perhaps, without any intention to stultify the meaning of that section of the story which ends happily with the reunion of Mandūkī with Parīkshit, another train of thought arose by looking upon her other name, Bhekī, from another stand-point. Her being afraid of water, the solar light, is simply a myth. She loves it and becomes one with the sun, the emblem of God. But taken outwardly, there is the description that she was afraid of light. It is only Avidyā that should be afraid of knowledge; and so, our Lady, though Vidyā as Mandūkī, was capable of being looked upon as Bhekī Avidyā. Let us now see what the Upanishads say about fear and how to get rid of it.

The Brīhadāraṇyaka I. 4, says to this effect:—

In the beginning, the Self existed as a Purnsha, Man. Looking about, He saw nothing else except (him-) Self. He said 'I am' (Aham asmi); therefore He got the name of Aham, 'I'. . . . He feared, like a man who is alone (in a wilderness infested with enemies); but He said, to himself—'Verily there is no cause for fear, for there is nothing else except me and fear comes only if there is a second' So saying, He gave up fear. But being alone, He did not find love; for, there is no love in loneliness (ekāki naramate). So, he doubled himself as man and woman (whom we may identify with Vāk), created all the creatures, and said—I am all these.

This beautifully teaches us that if each man makes himself one with all creatures in order to love them all as self, there is no cause for fear; there is oneness without his being alone—selfish; there will be universal love if mankind practises this teaching. The same universal love of one who

makes all creatures himself (yatra vâ'asya sarvam âtmaivâbhût),* is taught in II. 4, 14 of the same Upanishad.

As the Supreme Self is the Ideal of universal love, the Ânandavalli of the Taitt. Upanishad says that when one is established in Him—that is realizes Him—there is no fear to him; but that if he makes ud a ram a n t a r a m, even the smallest reservation in respect of Him (in favor of selfishness), there comes fear to him.

The Brîhadâraṇyaka Upanishad (IV. 3.) speaks of the three states of man viz Jâgrat, wakeful, Svapna, dreamy, and Sushupti, complete dreamless sleep. The first two are compared to the two banks of a river of mixed pain and pleasure in which man like a fish tosses himself about to and fro ceaselessly—to the shoreless sea of atmosphere in which he like a bird goes round and round without rest—until by sheer exhaustion he hastens to the third state in which “he desires no more desires, and dreams no more dreams.” The stand-point from which the first two states are condemned seems to me to be this. We commence life in an objective world full of diverse forms and of the differences and distinctions arising from them. Being embodied in the forms, each limits his self within his own form and sees, hears, touches, smells, and tastes all others for self aggrandizement—feeling pleasure when successful, and sorrow and fear when worsted and put down by those who are more strong and more crafty. Such is the selfish world in its accustomed wakeful state. In the dreaming state, although the outward senses sleep, the mind, saturated with the habit of the wakeful state, makes itself pleasant or miserable with the fancies of the objects of that state, so wonderfully permuted and combined and so real-like,

* Cf. verses 6 and 7 of the Īśārāya Upanishad which belongs to the same Sîkhâ as the Brîhadâraṇyaka. Those verses say — ‘He who sees all creatures in himself and himself in all creatures will not have remorse. To the knower who himself has become all creatures (by reason of his looking upon them as himself), where is there any moha, snare, any soka, sorrow, to one who thus sees ekatva, oneness?’

though unreal. Just as the mind creates by Avidyā unreal fear, pain, or pleasure in dream, and experiences it as real, the pain or pleasure of the wakeful state is to a great extent the creation of the mind. When in a given circumstance one fancies he is the most miserable being on the face of the earth, another would feel he is quite happy. By this it is not meant to deny the reality of the sense of pain or pleasure. Much real pain is inflicted for the sake of imaginary pleasure, and real pleasure not learnt. Therefore, the objective world, so far as it is selfish, is not allayed until it is put to dreamless sleep in which man desires no more (selfish) desires and dreams no more (selfish) dreams. When the selfish world of man is put to dreamless sleep, there is then revealed his enlightened and knowing Self, about whom, immediately after the dreamless sleep, the Brīhadāraṇyaka says to this effect:—

When he, like a god, like a king, minds 'I am all this', that is his highest world; that is his (true) *rūpa* (beautiful) form, free from sin and fear. Embraced by the Prājña Ātman, the Knowing Self, he knows nothing (else) outside or inside. That is his (true) form, "in which his *kāma*, wish, is fulfilled, in which the Self (only) is his wish, in which no wish is left,—free from any sorrow." *

The expression 'Like a god, like a king' may be compared with 'Sa Svārād bhavati' (Khând. Up. VII. 25, 2): 'He becomes Self-king.' The knowers who regard and love all creatures as self are self-kings, all in all; and in them is the harmony of the subjective and objective worlds—oneness not opposed to multitude and multitude not opposed to oneness.†

* He who truly minds 'I am all this,' will love all creatures as self. That is his highest world, in the sense that if he practises universal love here, he qualifies himself to enter the Supreme Self, who is the highest world. The original of 'the Self (only) is his wish' is *Ātma-kāma*, who seems to be the same as the *Satyakāma* and *Satyasākalpa* of the Khând. Upanishad.

† The Viśiṣṭādvaitins say that otherwise the *svārasya* or beauty of the simile of king would be lost. There can be no idea of king without people, and a good king ought to look upon all his people as self.

Now, the Upanishad of our Lady Mandūkī is entirely devoted to the description of the three states of Jāgrat, Svapna, and Sushupti, in language highly enigmatic and mystic, and speaks of a fourth state, the state of the Self, as the allayer of the (selfish) world, as calm, as *Sivam*, good, as *ekātmya pratyayasāram*, the essence or juice (consisting) of the conviction of One-Self-hood, and therefore as *Advaitam*, without a second (for the knower looks upon all as Self). 'That is the Self. That is to be known'. Thus the Self is the fourth state, which is encased as it were in the third, and which shines serenely when the outer world and its dreams are put to sleep.

I would take the three sons of Bhekī to represent the three states. Evil thought is accompanied by evil karma, deed, in the first state, which therefore is killed. The second state is impure in thought only; and as the impurity of the mind is due to its progeny, the evil desire *Kāma*, we may take the *Dasa-varsha* or ten-year-old son to be *Kāma* attended by the ten *indriyas*. When this evil *Kāma* is killed, the mind becomes fixed. The third state is simply the state of existence, of life, as in deep dreamless slumber man simply breathes. It is therefore *Bala*, breath, from *bal*, to breathe. It does not offend any body, and so it would appear nothing further is said about it than its mere existence. When evil Desire is killed and the mind becomes *niskala*, fixed, it becomes the arrow of *ekāgratā* or keen singleness of purpose with which to study the Queen, who may be taken to represent either *Śraddha* or *Brahma-vidyā*. The great Teacher is *Vāmadeva*, the Lovely God, whom I would take to be the very Self of the fourth state of One-Self-hood. Upon Him the arrows of selfishness fall as impotent as upon an adamantine rock; and the defeated and educated man realizes Him to be the Immortal Eternal Victor. So, let us say in the words of the *Kenopanishad*:—*'Brahmano vā etad-vijaye mahīyadhvam.'*—Be ye great only by this victory of Brahman; and exclaim with the *Paurāṇics*:—

Jitam Ragavatā tena
Harinā loka-dhārinā.

About Vāmadeva's pair of horses, we have to go to Sūkta 15 of *Rig Veda* IV. The whole of that Mandala is attributed to *Rishi Vāmadeva*. The Sūkta 15 is addressed to the god *Agni* and has ten verses. The first six verses praise *Agni* in the third person. Then, suddenly, a man in the first person speaks in the 7th and 8th verses thus:—

When Kumāra, the Sāhadevya (son of Sahadeva) roused me with two bay horses I made no udatam (I did not reserve or conceal myself), when called by him. (7)

And straightway I took the two bay horses from Kumāra, son of Sahadeva), who offered them to me. (8)

And then the remaining two verses address the *Asvins*, asking them to make Kumāra, son of Sahadeva, long lived.

As the Sūkta is attributed to Vāmadeva, the man who speaks of himself in the first person is taken to be that *Rishi*, who, it is supposed, got two horses from Kumāra, who, in order to be able to make the gift, is taken to have been a king of that name. Having got the gift, the *Brūhman* poet Vāmadeva asks the *Asvins*, it is said, to give long life to the king. But I would take the individual of the first person to be *Indra*, the sun, and Kumāra to be *Agni*, who is well known as going to the rising sun with our oblations, and who, in the *Ātreya* Mandala, is called Kumāra (p. 158 ante). His father Sahadeva or 'He who is with God' may be taken to be the new moon of self-sacrifice who is with the sun god. On the morning of the 14th day of the dark fortnight, the moon's spiritual son—his own light or Self as *Agni*—is completely sacrificed or merged in the sun's dawn light. The two horses, appear to be the twin *Asvins*, who represent time in its twin aspect as the day and night, as the bright and dark fortnights and as the bright and dark halves of the year. The moon who is the maker of the month springs apparently from the sun and goes back

ANÎ-MÂNDAVYA.

The following story about Mândavya is given in the Mahâbhârata :—

Mândavya was a very pious Brâhman. He sat in deep contemplation of the Supreme Self, at the door of his own hermitage in a forest. He was so much absorbed that he knew not what took place outside and what injury his own body received. While he was thus seated, robbers committed theft in a neighbouring city and were hotly pursued by the Rakshins, Police. Thus pursued, they entered the forest and concealed themselves in Mândavya's hut. The Rakshins came in and asked him whether he saw the robbers, but receiving no answer they searched the hut, caught the robbers together with the stolen property, and placed them before the king along with Mândavya whom they took to be a cunning accomplice that pretended to be a Muni. The king passed sentence of death on them all, and Mândavya was impaled on the iron pin of the Sûla, and left exposed to rot and wither. But in spite of the horrible impalement he did not die. His fellow Brâhmans came in the form of birds and enquired what sin he committed to be thus impaled. He said—' Whom should I find fault with ? There is no other who sinned against me.' Many days passed and the Police found out that life still existed in him. Hearing this strange thing the king concluded that he must be an innocent Brâhman and ordered the pin to be pulled out from him ; but with all their might the king's men were unable to pull it out, and in the attempt the pin broke (from the frame) and became firmly fixed in Mândavya ;

The fellow Brāhmans who accost him as birds : knowers of Brahman like him. Under verse 9 of chap VI. of the Sanat-sujātiya, Bhāgavān Saṅkara quotes t Sruti:—

Brahma ye vidvāmsas te pakshinaḥ, ye 'vidvāmsas te 'pakshinaḥ.

They who know Brahman (the Self) are winged (i.e. birds); they who do not know (Brahman), are not winged.

Thus, in this story the knower is exhibited in two apparent paradoxes, one as impaled and fixed, the other as free and flying everywhere. He who is inseparably fixed to the Self is freed from saṁsāra and is flying everywhere in the Self-World.

I shall attempt to give a phenomenal explanation also. When the dark period comes, the moon Rishi is seen in deep tapas as full moon, at the door of his own hut, the Orion. The robbers are the powers of darkness who, it is fancied, rob away the summer rays, wealth, and conceal it in the Orion. In six months thence, the Conjunction comes, when, the Rakshins, the conjunctive solar rays—the same as the Angirasas of the Vedic story about the Panis—find the wealth and get the powers of darkness killed by the sun. In this newmoon day phenomenon, the moon also is fancied to be impaled to the pin, the Orion's Belt, the square of the Orion being likened to the frame of the Sūla with the straight Belt as its pin. The Orion is the Deer or sacrifice form of Prajāpati alias Brahmā, and as the moon is the regent of the Belt Mrigasiras, the latter is the anī or pin of Brahmā ; which the immortal soul of the moon is firmly pinned.

MĀNDHĀTĀ.

Māndhātī, son of Yuvanāśva, is considered to have been emperor. The Bhāgavata-purāṇa IX. 6 narrates this strange story about him:—

Yuvanāśva was childless. In order to get him issue, his priest Vasishṭha performed a h o m a sacrifice and kept sanctified water in a vessel. But Yuvanāśva came to the place of the sacrifice in the middle of the night when the priests were all fast asleep, and feeling very thirsty he drank away the sanctified water, which was of such infallible effect as to make even him, a male, big with child. A son was born by bursting open his belly. Having no mother to suckle him, the child filled the house with his cries. The priests said:—‘O pity! The poor child cries for mother’s breast. What shall he suck,—k i m d h ā s y a t i ?’ Then, instantaneously, Indra came down and said:—‘He shall suck me (m ā m d h ā t ā). Child! Do not cry.’ So saying, he gave his d e s i n i , the pointer-finger, to the child to suck. As Indra said ‘he shall suck me’ the child became known by the name of Māmiḥātā. By the favor of the gods his father did not die (by the bursting of the belly), but obtained s i d d h i there only (i. e. in the sacrificial ground). Indra gave him the name of Trasadasyu, because he was a terror to the Dasys.

The Rig Veda speaks of a person named Mandhātā (Māndhātā). The Arjuns defend him in kshetra-tya, his mastery of the fields (I. 112, 13). In another (R. V. VIII. 40, 12) the poet says:—‘I have thus sungindrāgnī like the Fathers, like Mandhātā, like Aṅgiras.’ The Mahābhārata takes Mandhātā to be Yuvanāśva. Māndhātā would

SUKRA, KĀKA, YAYĀTI.

The planet Venus is masculine in Sanscrit. His names are Usanas, Kāvya, Kavi, Sukra, &c. Usanas seems to have been his chief name, derived from the root *vas*, to desire, or to shine. The *Rig Veda* speaks of Usanas Kāvya (son of Kavi, poet) in many places. Some of these verses will be referred to below:—

The lovable (*vena*) sun (Sūrya) is born.
Kāvya Usanā brought back the cows with him
(I. 83, 5).

This seems to mean that Venus, as the morning star, brought back to the eastern sky the cows, the dawn rays, from the western sky, where they had disappeared in the evening, it being fancied that Venus, who is both Morning and Evening Star, has control over the east and the west, and over the cows, the solar rays, far from which, he (Venus) does not go.

Usanā fashions or makes Indra's might (meaning his Vajra weapon.) Indra rejoices with Usanā Kāvya (I. 51, 10 and 11). Kāvya Usanā fashions and gives Indra his Vajra weapon (I. 121, 12).

The dawn rays, fancied to have been brought back by the Morning Star, appear to be here conceived as being the weapon of light, fashioned and given to the rising sun Indra, for killing the darkness.

The Āsvins seek the praise of Usanas Kāvya (I. 117, 12). He and Indra and the Devas come together (V. 29, 9; 31, 8). He establishes the divine Hotar Agni (VIII, 23, 17).

All this would fit in with the morning star that comes with the Āsvins and the sun about to rise. He is the early riser and the young heavenly poet Kāvya, * lauding the

* — Id take Kavi's son to mean the boy poet, the planet being a boy when compared with the sun and the apparent size of the moon.

rising sun with his praises, and seeing the morning sacrificial fire kindled and worshipped with its heavenly prototype in the dawn fire. Verse 2 of IV. 16 says:—Like Usanas the priest shall praise Indra:

Born from night, the Aruna has thrown up the sun's wheel and stolen the word (*vāḥ nam m u ś h ā y a t i*). O Usanas! Kavi! thou hast come from far to protect us (I. 130, 9).

The commentator seems to take Aruna to be the morning sun Indra. Mr. Griffith takes Usanas and Kavi to be adjectives qualifying Indra, who is the deity of the Śūkta, rendering Usanas as 'one who has eager speed.' The rising sun may as well be addressed thus:—'O poet, O the yearning (Light) that has come back to us (like mother cow yearning for her calf—*u ś a t i r i v a m ā t a r a h*—an expression used in respect of the Divino waters)'. But, although the deity of the Śūkta is the sun Indra, other objects may well be described along with him, thus:—Aruna, the red dawn light conceived as a male god, throws up the rising sun Indra, who is, as it were, the sun's wheel, i. e., the sun as a wheel. The same Aruna steals and brings for us the Word, which may be taken to be the day that had been stolen away at nightfall by the powers of darkness; and as soon as the day is brought back, its lord, the sun, comes to protect us. Or, Usanas, though called here Kavi instead of Kāvya, may be the planet Usanas himself, coming as the morning star and poet, along with Aruna, the red light that throws up the solar wheel. Probably the planet's Paurāṇic name Kavi was derived from this very verse, and the other name Kāvya from the other verses.

Quite distinct from Kavi or Kāvya Usanas, there is in the *Rig Veda* (II. 23. 1), a pre-eminent poet of poets (*K a v i ś K a v i ṇ a m*), viz. the god *Brīhaspati* alias *Brahmanaspati*.

Before going to the Paurāṇic story about *Brīhaspati*, the priest of the Devas, and Usanas or Sukra, the priest of their enemies, the Asuras, it may not be out of place to trace

the history of the word *asura* from the *Rig Veda*. *Asura* is derived from *asu*, breath, life, and *Asu-ra*, seems to mean one who is full of breath, life, or strength; for, a strong healthy man can exert much without losing breath, while a weak man loses it and gasps for it. That this sense of the word has entered into the Purānic story about the priest of the *Asuras* is evident from the fact of his being exhibited as giving life to even dead persons. In many places in the *Rig Veda*, several gods are called *Asuras*, meaning that they are powerful to put down the *Dāsas*, *Dasyus*, *Rākshases* and other enemies. With the aid of the index of names attached to Mr. Griffith's *Rig Veda*, I find that the gods are called *Asuras* in the following hymns:—

Varuna—in I. 24, 14; II. 27, 10; 28, 7; VIII. 42, 1; X. 132, 4.

The dual gods *Mitra* and *Varuna*—in I. 151, 4; VII. 65, 2 (they are the *asuras* and *aryas* of the *Devas* i.e. they are strong and friendly); VIII. 25, 4. In V. 63. 3 and 7, they are invoked to shower rain or boon by the *māyā* or genius of the *Asura*, taken to be either *Dyaush* or *Parjanya*.

Dyaush or Heaven—in I. 131, 1; III. 53, 7; VIII. 20, 17; X. 31, 6; 67, 2; 92, 6. The *Āngirasas* are called in III. 53, 7 to be heroes, the sons of *Dyaush*, the *Asura*. In X. 67, 2 the same description is repeated with the addition that they were the first to think of the abode of sacrifice, and to occupy the state of *vipras* (*vipram padam dadhānāh*). The same sons and heroes of *Asura Dyaush* are spoken of in X. 10, 2 as the upholders of heaven and as witnesses of men's acts.

Savitar—in I. 35, 7 and 10; IV. 53, 1; V. 49, 2; *Pūshan*—in V. 51, 11.

In X. 93, 14 the poet praises *Dutshina*, *Prithavāna*, *Vena*, *Asura Rāma*—these wealthy beings—whose fame was heard when they yoked five hundred horses (to their chariots.) It is noteworthy that

the three Rāmas of the Panrānics are strong heroes, viz: Parasu-Rāma, who annihilated the Kshatriyas; Dāsarathi-Rāma, who killed the Itākshasas; and Vasudeva's son Rama alias Bala-Rāma, the Rāma of strength.

Rig Veda III. 56, 8 says:—The three heroes, the sons of the Asura, are ruling or shining (*rājantī*). According to Sāyana they are Agni, Vāyu and Sūrya.

Indra is called Asura in I. 174, 1, III. 38, 4; VIII. 90, 6; X. 96, 11; 99, 2; 12. In him the Devas placed *asurīyam*, Asura-strength, or among the Devas it is he who holds *asurīyam*, VI. 20, 2; 36, 1; his *asuratvam* is matchless (*māhan mahatyā asuratvam okam*), X. 55, 4.

Agni is called Asura in II. 1, 6; IV. 2, 5; V. 12, 1; 15, 1; VII. 2, 3; 6, 1; 30, 3; he is Asura Svarit that found heaven, X. 56, 6. The *asurīyam* might rests on Agni, V. 10, 2.

In III. 29, 14, Agni is said to have been born from the belly of the Asura (*Asurasya jatharād ajāyata*), whom Griffith takes to be Dyaul, and Wilson, the Arani wood.

Rudra is one of the names of Agni (II. 1, 6). He is called Asura in V. 42, 11.

The Soma juice is called Asura in IX. 71, 2; 73, 1; he is the bountiful Asura, assuming white colour (*Svetam rūpam kurnte*) 74, 7. It must be borne in mind that the moon Soma is one of the aspects of the Soma.

So much about the gods being called Asuras in the *Rig Veda*. Now, the evil powers also are called Aśuras the *Rig Veda*, because they too are strong to molest me but the gods are able to put them down:—

Brīhaspati pierces the heroes of Asura Vṛikad-varas, II. 30, 4.

But it must be admitted that X. 53, 4, taken by and without the implied qualification of *ungodly*, was ca of engendering in a subsequent age the idea that an *Asura* was the enemy of the *Devas*. So, when we come do the Brāhmana period, we find the *Devas* and *Asuras* al mentioned as mutual enemies. *Deva* is derived from to shine, and seems to have meant the shiner, the glo such as the sun and moon. As light is a metaphor knowledge, *Deva* was pre-eminently a name which coul applied to God, the All-knower, without any qualificat whereas the double sense in which the word *Asura* was in the *Rig Veda*, sometimes as the strong gods and someti as their strong enemies, would necessitate the subseqt authors, if they applied the name to the gods, to qualify it the word *godly*, to distinguish them from the a *deva* *ungodly* *Asuras*. Naturally therefore, the equivocal epit *Asura* was rejected as not suited to the *Deva*; and the v fact of the rejection drove the two names into etymologi contrast with each other, as knowledge or righteousness versus brute force or the powers of darkness.

The *Taitt Samhitā* I. 5, 9 says:—Day belonged to the *Devas* and night to the *Asuras*; the *Asuras* carried away the cows of the *Devas* and entered night. But the *Devas* found out that night was *Āgneyî* (she who has *Agni*); they praised him, and, thus praised, *Agni* brought back the pasus, cows.

Night is *Āgneyî*, because the *Rig Veda* I. 95, I, says:—‘Two sisters, dissimilar in appearance, suckle their calves, one that of the other; with the one the tawny calf acquire strength; with the other the *Sukra* calf’. *Sāyana* says th the sisters are day and night, and that their sons are *Agni* and the sun, respectively. Night gives birth to the morning sun and gives him over to Day. The sacrificial fire kind led in the day shines well in the night, as if Night nourishe him. The character of *Agni* as *Rakshohan*, killer of the *Rakshasas*, is to be explained by taking the latter to be the

powers of darkness. Shining in the night, Agni kills them, they represent sin, as the Taitt Samhitā V. 1, 8, says:—*P'āptmā vai tamah*: 'Sin is darkness.' So, the Asuras who entered the night seem to represent the powers of darkness.

The vessel, in which the soma juice is offered in succession to the different deities, is called *āpayāśā*, and the act of holding up the juice, preparatory to the offering, is called *graha*. The grahas intended for the different deities have been given different names. Among those deities, there occur two strange deities whose names are *Sanda* and *Marka*, and their grahas are called *Sukra* and *Manthin*. But, instead of offering the contents to *Sanda* and *Marka*, they are offered to *Indra*. Regarding this, there is a story in the Taitt. Samhitā VI. 4, 10, (vide Muir V. p. 230), which, the commentator Sāyana quotes, and explains thus:—

*Brāhaspati** was the Purohita or priest of the Devas, and *Sandānarkau* (*Sanda* and *Marka*) were the priests of the Asuras. They were both *brahmanvantara*, devout, and so, were not able to surpass each other. The Devas invited *Sanda* and *Marka*, who said:—'Very well, we will attend if you hold up grahas for us also'. The Devas held up the grahas called *Sukrāmanthinau* (*Sukra* and *Manthin*) for them, but offered the contents to *Indra*, and rubbed off the particles of dust that had stuck to the outer side of the bottom of the vessel, saying this formula:—'O *Sanda* and *Marka*, begone (be blown off) along with this dust.' Thus, "the gods sent away *Sanda* and *Marka*, and offered up themselves to *Indra*."

Sāyana takes *Sanda* and *Marka* to be the sons of the Asura Guru *Sukra*, but it is not known whether he had any Vedic authority for doing so. These *dva* *Sandānarkau* may be compared with the two magical priests *Kilātākulī*

* *Brāhaspati* occurs as Purohita even in the *Rig Veda* II. 24, 9. He is called the *Brahmā* priest in X. 141, 3.

(p. 50 ante). In verso 24 of *Rig Veda* X. 87, which is a hymn about Agni Rakshohan, Agni is asked to burn the dual Yātudhānas, called the mithunā (twin) Kimidinā. * In II. 30, 8, Indra is said to kill the Vrishabha, the bull or the chieftain, of the Sandikas, and the name of that chieftain is supposed to be Vrikadvaras mentioned in verse 4 of the same Sūktā. The name Marka occurs in X. 27, 20, which says:—*Sūras ka markah nparobabbhūvān*. Mr. Griffith renders this as the “all-cleaning sun who is above us”; but at the same time he says that Professor Roth interprets Marka as meaning ‘obscuration’, and that Professor Ludwig thinks that the moon, ‘the obscurer of the sun’ is meant. In the *Taitt. Ekāgni-Kānda* II. 13, Sanda and Marka occur, among others, as evil spirits troubling young children but driven away by repeating that Mantra. Sanda means the bull, and, if the Sandikas were a neighbouring people whom the Vedic Āryans hated, they may have named their evil spirits of winter after the Sandikas, and celebrated the summer sun Indra’s victory over them. At the junction of winter and summer, the Asuras and the Devas meet, the Asuras presume to claim a share in the joys of summer light; but they cannot have it; and as only the holding up of the cup was promised, it is held up, but in the meantime the summer sun rises and gulps down the contents. So, to the Asuras, there is a slip between the cup and the lip, and they are blown off like darkness at sun rise. The cup Upayāma is identified with the earth, for Sāyana quotes the Vedic text:—‘*Iyam vā Upayāmā*’: ‘this (earth) indeed is the Upayāma.’ The Upayāma cup is also called Antaryāma, which name is explained to have arisen from the formula which says—‘*Antar yā kha, Māghavan!*—O Maghavan (Indra) make (this Upayāma vessel containing the Soma) hidden.’ That is, as Sāyana explains—‘Make it invisible to our enemies, the Asuras.’ If we take the vessel to be the Orion, representing in the sky our earth quite brimful of all

* Mithunā Yātudhānā Kimidinā seem to be the masculine dual Mithunau, Yātudhānau and Kimidināu.

her summer joys, she becomes invisible to mortal eyes when the sun Indra applies her to his lips, because she has heliacally set. The dual Asuras, *Sanda* and *Marka*, may probably be the day and night of winter, or the sun and moon of winter; for, the *Mahābhārata* I. 65, Sloka 28, says that the sun and moon of the *Devas* are different from the sun and moon of the *Dānavas*.

The Mantra which is repeated when offering the soma of the *Sukra-graha* to Indra is *Rig Veda* X. 123, 1:—‘*Ayam Venaḥ*’ &c. It is a *Sākta*, the *devatā* of which is *Vena*. The authorities differ as to who *Vena* is; Mr. Griffith takes him to be the sun, but says that *Mahidhara* takes him to be *Kandra*, the moon; and that according to Professor Ludwig *Vena* is the moon, and the *Gandharva* mentioned in verse 7 is the sun. *Vena* means ‘the beloved’, and probably the summer light personified as the Soma juice is praised as *Vena* and offered to the sun Indra.

It is not clear why, of all the planets, the *Paurāṇics* considered the planet *Usanas* to be the *Guru* of the *Asuras*. Was it because *Usanas* was viewed as the moon, the lord of night, in miniature, and because another name, *Sukra*, the bright, came into vogue for that planet and in course of time got mixed up with the *Sukra-graha* held up for one of the *Asura* priests? If so, the application of the name *graha* to one planet, *Usanas*, seems to have paved the way for calling the other planets also *grahas*. At all events, the idea of the connection of *Usanas* with the *Asuras* was older than the *Purāṇas*; for, the *Taitt. Samhitā* II. 5, 8, 5 says that *Agni* and *Usanas* were the messengers respectively of the *Devas* and *Asuras*. The *Rāmāyana* I. 25, 20, says that the mother of *Kāvya* was killed, because she wished the world to be without Indra.

But, whatever maybe the mythical bad aspect of *Usanas* as the lord of night in miniature, his name *Kavi* or *Kāvya* seems to have asserted its full etymological force, as the *Paurāṇic* idea is that *Sukra* is a very learned personage noted for his *nīti*, wisdom.

If, as already observed, the word *asura* was used in the *Rig Veda* in two senses, good and bad, and *deva* in a good sense, *deva* also, in course of time, seems to have been degraded by construing it as derived from the root *div*, to play, from which *devana*, gambling, is derived. Even in the *Upanishads*, sometimes, the word *Devas* means the *indriyas*, * senses—they that play with desires. Still, even though so construed, the word *Deva* would seem to contend for a good meaning, in the sense of *Kṛtāṅga*, the spiritual lover of all creatures.

As, thus, *Deva* and *Asura* were each capable of being used in either a good or a bad sense, the riddling *Paurāṇics* were free to portray the *Devas* and *Indra*, sometimes in their Vedic grandeur and sometimes as being in a non-eternal world of pleasures, looking upon *Indra* as a god of *indriyāni*, senses. Similarly, in personages openly exhibited as *Asuras* or *Dānavas*, we may often detect most charitable and righteous beings, as in the *Dānava* king *Iṣṭa* (p. 130 ante).

The following story about *Usanas*, the *Brahman* priest of the *Asuras*, and about his son-in-law *Yayāti*, is from the *Mahābhārata* I. 75—93 :—

Lacking the knowledge of resuscitating dead persons, the *Devas* sent their *Guru* *Bṛhaspati*'s son, *Kaka*, to learn the life-restoring *vidyā* or knowledge from *Usanas*, becoming his disciple in disguise. The *Asuras* suspected who this new student was, and killed him, over and over again, in the wilderness, where he was grazing the cattle of *Usanas*; but *Usanas* resuscitated him each time, for the sake of *Devayānī*, *Urāṇā*'s daughter, who loved *Kaka* without his knowing that she was doing so. At last, one day the *Asuras* reduced *Kaka* into ashes and mixed them in *Usanā*'s drink; and when *Usanas* said—'O *Kaka*! where are you my boy,' he replied

* The *Kaṭha Upan.* V. 3, says.—'Vividerāḥ upāsate', which is explained as *lakṣhurādayaḥ* i.e. the senses.

—‘Sir, here I am, in your stomach—I, the son of Brāhmaspati’. So, Usanas was obliged to teach the knowledge to Kaka, and said to him—‘Nobody who enters my belly can come out alive unless he is a Brāhmana. Come out, from my body and thereby become my son as well, if you are not Indra.’ Kaka came out, bursting open the Garu’s belly and thereby killing him; but he was so grateful as to bring him back to life by the knowledge he had learnt. He obtained permission to depart. When he was leaving, Devayāni asked Kaka to marry him; but he refused, saying that her father had become his father also, (by reason of his coming out from him), and that therefore he looked upon her as his sister. She got angry and said—‘May the secret knowledge learnt by you be of no use to you.’ But he said in return—‘Be it so; but may it be efficacious with him to whom I may teach it, and may you, a Brāhman’s daughter, whose blind love does not see the right man from the wrong man, marry a non-Brāhman!’

Accordingly she marries the Kshatriya king Yayāti under strange circumstances. As her father Usanas or Sukra was the priest of the Asura king Vrishaparvan, one day, she and Vrishaparvan’s daughter Sarmishthā, and her companion girls, went to bathe in a river, keeping their cloths on the bank; but Indra, coming down as wind, mixed them up, so that, when the girls came up to dress, Sarmishthā mistook Devayāni’s cloth for hers and wore it. Devayāni did not brook a Kshatriya girl wearing her cloth and upbraided her. A quarrel ensued, resulting in the king’s daughter shoving Devayāni into a waterless well and going home with the other girls. Yayāti, who was hunting, happened to hear cries from the well and took out Devayāni, who, being thus touched by him, married him. She

got her father to prevail upon *Vrishaparvan* to marry *Sarmishthâ* also to *Yayâti*. So, making her a *sapatnî*, co-wife, she made her her *dâsî*, slave, on the hard condition that *Yayâti* should not meet her, and that if she ever got sons they should not have the kingdom. He, however, met her secretly, and a beautiful son named *Druhyu*, was born. Seeing him, *Devayâni* thought that *Sarmishthâ* must have committed the sin of adultery, and questioned her severely. She said that an austere *Rishi* of solar splendour gave her the child as a boon. Then *Devayâni* had two sons, *Yadu* and *Travaṣu*, while *Sarmishthâ* had two more sons in secret, *Anu* and *Pâru*. One day, *Devayâni* caught her husband in the park in the company of her rival's three sons who were like himself, and questioned them who their father was. They innocently pointed to him and ran up to him, but he dared not caress them in her presence. His discomfiture was complete. She took *Sarmishthâ* to task, but the latter was bold enough now to say that she had done nothing wrong, and that she loved her husband better than she did. With tears in her eyes, *Devayâni* ran to her father *Usanas*, and poured forth her complaint as to how her husband had broken the compact, and how her rival had three sons, even one more than she had. *Usanas* cursed him to become old. Instantly, he became a decrepit old man and said that he had not yet enjoyed enough with youth and *Devayâni*. 'If so,' said *Usanas*, 'exchange your old age with the youth of any of your sons who may be willing to give it, and make him king after you'. None of the sons liked the idea of becoming old, except *Sarmishthâ's* last son, *Pâru*, who gladly gave his youth to his father and took his old age.

Becoming thus young again—younger than he was before—Yayāti left the government in the hands of Pūru, and enjoyed pleasures for one thousand years, sporting with the Apsaras nymph Visvāṁśī, sometimes in Indra's garden Nandana, sometimes in Alakā (Kubera's town inhabited by his people, the Gandharvas, Apsarases, Yakshas, &c.,) and sometimes on the summit of Mount Meru (the abode of all the gods), only to learn at last (as summarized* by the author of the Vishnu Purāṇa in narrating this story) that the enjoyment of any amount of pleasure does not satisfy the desire for it, but on the contrary increases it, like fire fed with clarified butter. Taking back his old age, he installed Pūru, and became a Vānaprastha in the forest, where, he spent his days in the company of Brāhmins, performed t a p a s in the midst of five fires (p a ũ - l ā g u i m a d h y e), and at the end, died and went to Svarga, heaven, encompassing earth and sky (ā v r i t y a r o d a ś i .) In Deva-sadma, the Home of the Devas, he was honored by the gods, Maruts and Vasus. He travelled at will in Deva-loka and Brāhma-loka. Once upon a time, he went to Sakta (India), and there was the following discourse between them:—

Indra—Tell me what didst thou say to thy son Pūru when he took thine old age and governed?

Yayāti—I told him (to this effect)—‘Men excel all other creatures, and among men, the knower excels others; never be angry, never hate, never say harsh word, surround thyself with good men, honor them, show friendship, charity, mercy to (all) creatures.’

Indra—O Yayāti, completing all karmas, sacrificial acts, and renouncing home, thou wentst to

* Na jātu kāmaḥ kāmānām upa-bhogena sāmyati
 hayishā kṛishnavartmeva bhūya evā'bhivardhate.

the forest. I ask thee—like whom art thou in tãpas, austerity?

Yayāti—None like (my) self, do I see, even among the Devas, Gandharvas and great *Rishis*.*

Indra—Thou extollst thyself, decrying others, thine worlds are therefore limited, and the punya or acquired good acts having come to an end now, fall thou down.

Yayāti—If so, grant that I do fall among the good (sātām madhye).

Indra—Be it so.

Accordingly, he fell, but did not come down to the earth. As he was falling down, he was accosted, one after another by Ashvaka, Prataradana, Vasumanas and Sibi, with each of whom he holds a dialogue, the main drift of which may be given as follows, using X to denote each one of them:—

X—Do not fall, O thou who art as brilliant as the sun. Take the fruits of my pious acts and go up.

Yayāti—No, I will not take the fruits earned by another.

X—Thou art coming from heaven. Dost thou know what worlds await me there?

Yayāti—Infinite worlds, all blazing like lightning.

X—Take them all.

Yayāti—Be they for thee.

X—If thou wilt not like to buy them from me, take them as a gift.

Yayāti—No, I find no pleasure in worlds given by others.

All the four together—If thou wilt not relish our individual worlds, we give thee all ours collectively and go to hell rather than see thee fall.

* Nāham Deva manushyeshu Gandharveshu Maharishishu.

Ātmanas tapasā tulyam kaṅkṣit paśyāmi Vāsava

Yayâti—O ye truth-loving souls ! Strive ye for what I deserve: what I myself did not do before, *that* I do not know.

They—Whose are these five golden chariots that we see yonder ?

Yayâti—These five golden chariots will carry ye; (for) the good souls will glow upward like the flame of the fire.

They—Ascend these chariots, O king ! and transcend the sky; we shall follow thee when our time comes.

Yayâti—We are all to go now ; we have conquered (earned) heaven together; come along, here is the painless path to Deva-sadma, the Home of God.

So saying, they all went up, and the chariot of the last, viz. Sibi, surpassed the others in swiftness; for Sibi had given away all he had, and there was nobody on earth who equalled him in charity (vide the story about Sibi's self sacrifice). They then ask *Yayâti*—'Who art thou?' He says—'I am son of Nabusha and father of Pûru. I am your maternal grand-father. I conquered the whole world and reigned, and made a gift of it to Brâhmans, performing the horse-sacrifice. My Satyam, Truth, upholds heaven and earth, and by It, Agni, the fire, glows among men. I tell ye not in vain. The good (santa) honor Sattvam, Truth.

The paradox that must strike any one who reads this story is that Kaka, the son of Brîhaspati, the Guru of the Devas, becomes the son as well of Usanas, the Guru of their enemies, and that the Guru of the Asuras has a daughter named Devyâni—a name connected with Deva. Kaka's birth from the belly of the Asura Guru should make us not to overlook *Rig Veda* III. 29, 14 (already quoted, vide p. 278 *ante*), in which it is said that Agni was

born from the belly of the Asura. As *Bṛihaspati* is one of the aspects of the sun as poet, and as he is known as the *Purohita* or priest of the *Devas* even in the *Vedas*, that Asura, who, of all the Asuras of the *Rig Veda*, was most fit to be conceived as the priest of the Asuras, the powers of darkness, is the moon Soma. He is the goal of the souls who die in sin and go by the Path of Smoke, and who are hurled down to be born again and again in *Samsāra* (vide *Bṛih. Ār. Up. VI. 2, 16*; and *Khând. Up. V. 10, 5*); and this seems to be the meaning of the Asura Guru's resuscitating dead persons. The reason why the moon was fancied to be the goal of the Path of Smoke seems to be that he is the lord of night and he himself is born phenomenally again and again. But there is another aspect of him as the glorious moon of self-sacrifice, and we must not forget that he is counted as one of the deities of the Path of Light also, which leads to Brahman, and from which there is no return to *Samsāra* (vide the same *Upanishads* and others quoted at p. p. 544 and 545 of Max Müller's *Psychological Religion*). Thus, the moon has two aspects.

There is a passage in the *Rig Veda* (IX. 87, 3) * in which Soma who is elsewhere often called king, is described as *Rishi*, as *Vipa*, as *Pura-etā* (*Purohitā*), leader, of the *Janas*, as the knower of the concealed secret name of the cows, and as *Uśanā* by *Kāvya*. The Puranic story seems to have arisen by pondering over this verse and construing it in two different ways to suit the two aspects of the moon Soma. First, in the bad aspect, the cows or cattle are the creatures and their concealed secret

* *Rishir viprah pura-etā janānām
riḥhur dhira Uśanā Kāvyaena,
Sa lid viveda nihitam yad āsām
apikyam guhyam nāma gonām.*

Mr. Griffith construes '*Uśanā Kāvyaena*' as '*Uśanā in wisdom*.' *Sāyana* seems to take *Uśanā* here to mean '*wishing for*' and '*Kāvyaena*' to mean '*by poetry*'. The meaning, according to him, would be 'The *Rishi* Soma, desiring by (the outpourings of) his poetry (to discover), discovered the hidden name of the cows.'

nāman, word, which the moon knows, is their accumulated selfish Karma, by uttering which he brings them again and again to the rūpa, embodied state, of their samsâric life. The word is secret and concealed, because selfishness reduces men into mutually discordant, mean, little entities, and make them hide from each other their self-seeking, sinful thoughts and designs. The Janas whom he leads are the indriyas or desires (vide Pañkajanas in the story of Suparna, p. p. 260-263 ante). The Îśhvâsyânpânishad, verse 3, says that the Janas who are Âtmahans, killers of the Self, go to the dark worlds, called Asuryas, pertaining to the Asuras. It is the selfish desires which, from the Vedântic point of view, may be called Janas or Janakas, begetters, of Samâric births, and which kill the One-Self-hood of the Self. As the Îśhvâsyâ concludes by quoting the Rig Vedic verse 'Agnenaya' &c., it is clear that it takes Agni as symbolical of the Self it teaches. Agni's another name is Rudra, the Crier; and as Rudra is Îśa, the Upanisad commences with that very name as Îśa, and identifies the Self with Yama, the Controller of conscience, and with Prâjâpatya, Son of Prajâpati, which name leads us to the Vedic stories (which will be stated in the Essay on Creation) about the birth of the Son God Rudra from Prajâpati. As Prajâpati and Brîhaspati are identical, the latter's son Kala, meaning the Sound or Sounder, seems to be a representation of the Self Agni as the Word. Brîhaspati, the lord of words, is appropriately the father of the Self as the Word. Here, Word seems to represent Âtmaic Knowledge, and is therefore one with the Self, the subject of it. We cannot separate Knowledge from the Self, whose very svarûpa, nature, is True Knowledge. This Good Word is necessary for man's spiritual birth—for his springing up in his svarûpa, while the other is the bad word leading to his Samsâric birth. This Good Word, Agni Rudra, is (by his another name) Gopa or Paśupati, the lord of cattle, which, as already observed, represent the creatures, but which, in connection

with Rudra, are to be taken in the aspect of paens, victims, at the altar of self-sacrifice. While he is tending the cattle; the Asuras kill him again and again, thereby showing that they are Ātmahans.

Now to the good aspect. When the Asuras find out that the Self that suffered martyrdom at their hands is the immortal Word, they become good Asuras: they become Sattya-kāmas. As such, they mix Him in the Soma drink of Knowledge and make their master realize Him in himself; for He is the real secret Word, of spiritual regeneration—the concealed Self of the creatures. He is concealed, not in a far place but in the hearts of *all* creatures, as the Purusha or In-dweller of Infinite Love. He is the open secret of all; yet, men neglect Him. If Soma does not show the way how to realize Self Agni that has come to his own house, who else can? As the Soma juice is the very Self of the moon Soma, the fact that the Self of Brihaspati is mixed in, and made one with, the Self-drink, may be taken to indicate that Soma realizes Him as Self.* When this is done, there is no more killing of the Self. By complete self-sacrifice, Soma gets the Self as his spiritual Son, born by bursting open the belly, which represents the hunger and thirst for selfish objects; and his resuscitation by the Son, can only mean spiritual regeneration. The son makes the father, as there can be no fatherhood without a son. The knower has nothing to do with animal fatherhood.† His aim is to get the spiritual fatherhood; and Father Brihaspati has given His Son to all creatures in order that each one and all of them may make Him their Son as well. This is how by Kavi Brihaspati's son Kāvya, whom the Pauranic named Kaka, the enlightened Soma became Rishi, Vipra, the leader of good men, the knower of the Good Word, and Usanas whose

* The knower says 'So 'ham': 'I am He', vide p. 149 ante, about Upāsana.

† Prajām na kāmayaṁte, kim prajāyā karishyāmaḥ', Brih. Ar. Up. IV. 4, 22.

another name is Kavi or Kāvya. In other words, by Kāvya, the Self, he became Kāvya the Self. The Self is the real kāvya, poetry, of the soul. Thus, the knowledge of spiritual regeneration which Kaka extracts from Soma, is self-sacrifice, and if, as I have tried to show, Kaka is Agni, it is needless to say that he proclaims that knowledge to the world, not by simple precept, but by example; for, as soon as the sacrificial fire Agni is churned out from the Aśani wood (which represents the moon, the man in the sky, vide Essay on Purūravas), he is sacrificed into the Āhavanīya fire—a rite which, the Mantra ‘Yajñena Yajñam’ &c. says, was the first which the Devas performed.

Whenever man does wrong and is selfish, he kills the Self. The knower must become Asura, giver of life, i. e. the performer of self-sacrifice, for His sake; and to him, in return, He becomes Asura, giver of immortal life.

In the expression—‘Come out if you are not Indra’, Indra seems to be used in the sense of one who indulges in the senses.

In that part of this story which is about Kaka, the Asura Guru’s daughter Devayāni represents probably Vidṣā, who makes the killed Self resuscitated again and again. Kaka treats her as his sister, and, like Yama (p. 206 *ante*), refuses to marry her. Probably she wanted to test his disinterestedness; and the so called curse he gets shows that he is above any personal benefit. The knowledge of spiritual regeneration by self-sacrifice benefits mankind in general.

Phenomenally, the solar light Agni enters the moon and bursts his belly, on the newmoon day. It was probably fancied that his soul shot forth and became the bright planet Usanas alias Sukra, which is one of the names of Agni, vide *Rig Veda* VII. 1, 8.

Before going to explain the remaining portion of the story which connects Devayāni with Yayāti, I may here state that Yayāti, Yada, Turvasa, Drubya, Ana, and

Pâru are mentioned in the *Rig Veda* along with other names in such a meagre manner that nothing definite can be made out about them beyond that they are probably some heavenly objects, and that of them, Yada and Turvasa are mentioned together oftener than the others, thus:—

By means of Agni we call on Ugradava, Yada, Turvasa, from afar. O Agni, bring Navavîstra, Brîhadratha, Turviti, to subdue the foe (I. 36, 1²). Indra protects Turvasa and Yada and takes them across a roaring flood, over the sea (I. 54, 6; 174, 9; IV. 30, 17; V. 31, 8; VI. 20, 12). The Asvins and the Maruts protect them (VIII. 7, 18; 9, 14). In VIII. 4, 7 there is the prayer, 'May we see Turvasa and Yada.'

For Pâru, for Divodâsa, Indra shatters ninety forts (I. 130, 7). For Parukutsa, Sudâs, Indra breaks seven castles; he brings gain to Pâru (I. 63, 7). The Pârus (men of Pâru) follow the Vrîtra slayer Agni (I. 59, 6). Trasadasyu grants gifts to the Pârus (IV. 38, 1).

Mitra and Varuna give the horse Dadhikrâ to the Pârus (IV. 39, 2). The Pârus worship Indra with their sacrifices (VI. 20, 10).

O Maghavan! what strength there is in Trîkshi, in Druhyns, in Pâru's men, bestow that on us in order to subdue our foes in fight (VI. 46, 8).

The Anas prepare a chariot for Indra's horse (V. 31, 4). He is with them and Turvasa (VIII. 4, 1).

Whether, ye Asvins, ye are with Druhyn or Anu or Yada or Turvasa I call ye hither to come (VIII. 10, 5).

The gods sit upon the sacred grass of Nahu-shr's son Yayâti (X. 63, 1).

While thus the above personages are spoken of in the most friendly manner, there are at the same time verses in which there is an opposite description, thus:—

May we in sacrifice conquer scornful Pāru (VII. 18, 18). For the sake of the Tritsus and Sudās, Indra conquers Druhyus, Turvasas, Pāru, Anu, and others (VII. 18).

Mr. Griffith (under I. 36, 18) takes Yadu, Turvasa, Druhyu, Anu, and Pāru to be eponyms of tribes of these names, that is to say they are fabulous heroes or progenitors of those tribes, and though departed, are worshipped as spirits. Just as each of these names is often mentioned in the plural, the Kāvya* (the plural of Kāvya) are mentioned in the Aitareya Brāhmaṇa, VII. 34, as a division of the Fathers along with Urva-Pitaras and Uma-Pitaras. Among the Fathers are included the Bhrigus, and the Pauānics have taken Kāvya Usanas to be a Bhārgava. If Kāvya Usanas is the planet Venus, it is likely that Yadu, Turvasa and others are some of the other planets or some bright stars. The sun Indra, the Asvins, and the Maruts are with them at the time of their heliacal setting, and receive worship from them and the people that are fancied to be in those lokas, worlds. Thus worshipped, those gods are fancied to protect them and enable them to cross the flood of the light of the conjunction, and they are invoked to come down spiritually to our sacrifices, whether they be with the one or other of them and even to bring them to our sacrifices and confer their wealth and strength on us. All this is friendly description. In the adverse description, they are obliterated by the conjunctive solar light, as if the sun conquered them in order to secure their riches for his worshippers. Some of them, according to their relative apparent size and brilliancy, may have been named after names of tribal principalities more or less extensive. Excepting Usanas or Venus, there is not a single planet whose current name is to be found in the Rīg Veda. The Rīg Vedic Brihaspati is not Jupiter but one of the names of the sun. The Rīg

* In the Rīg Veda X. 14, 3, the Kavyas (without the dīrgha ā) are included among the Fathers Aṅgirasas, Bhrigus, and others.

Vedic people must have noticed such a bright planet as Jupiter and others whose positions in the sky change from day to day or month to month, and must have given them some names, although they may not have correctly calculated the periods of their revolutions. But those names must have gone out of use when the Paurāṇics gave new names to them in their popular stories. Thus, when once the moon Soma was fancied to have become the planet Usanas alias Kavi or Kāvya, the name of the solar Kavi Brihaspati was, I think, transferred to Jupiter, the other bright planet, whose apparent motion is slower than that of Venus; and these two planets became respectively the miniature moon and sun, in comparison with the swift moon and the apparent slow sun. When the very swift Mercury was named Budha, the Learned, and made the son of the moon, in illustration of a Vedāntic riddle (vide p. 210 *ante*), the very slow Saturn, called on that account Sannīśāna, had to become the son of the sun Virasvat and be included among the Vedic children of Virasvat (vide p. 199 *ante*). Thus, of the lords of the week, the sun and the moon are the originals; Venus and Jupiter their miniatures; and Mercury and Saturn, their sons. Only Mars remained to be accounted for poetically; and it was called Āṅāraka, the Live Coal, and Mahīśata, the son of the earth, from its red and muddy colour. These new names must have driven out whatever old names the planets had, except Venus whose old name Usanas seems to have been retained. The regular knowledge of the planets, whether it was indigenous or borrowed, seems to go back to a time some centuries prior * to the knowledge of the Zodiac, about which, so far as I know, there are no Paurāṇic stories.

Whether Yadu, Turvaṣa, Druhyu, Anu and Pūru were

* The Rishi of Rig Veda X. 101 is put down as Budha, son of the moon, simply because the first verse commences with the verb *Ud-budhyadhvam*. This shows that at the time of the Anukramanī Mercury was known to be the son of the moon.

eponymy of tribes of those names or some heavenly objects, speculation seems to have been as idle about their real nature as about the *Pañkajanas*; and just as the *Pañkajanas* were supposed to be the *Gandharvas*, *Rākshasas*, &c., or the four castes with the *Nishāda* as the fifth, the *Ādiparva* of the *Mahābhārata* (Muir, II. p. 260) says that the *Yādavas* sprang from *Yadu*, the *Yavanas* from *Turvasa*, the *Vaibhojas* from *Druhyu*, and the *Mlekkha* tribes from *Anu*.

Now about the explanation of the second part of the story in question. There can be no doubt that in it *Devayāni* represents *Avidyā*, * as meaning the vehicle or path of the *devas* in the sense of the senses. The *Mundaka Upanishad* says:—*Para 'vyaye sarva ekibhavananti*:—‘In the Highest God all become one’. The knowers who go to him give up all their worldly distinctions. *Indra* mixes up the cloths of the girls, in order to see whether in cleansing their bodies they have cleansed their minds also. The result shows that *Devayāni* had not. She fights for the outer distinction and does not see that spiritually all become one when they bathe in knowledge. She is revealed as the personification of envy. Whatever the name of *Yayāti* meant originally, it was a name which the *Paurāṇics* might well utilize for denoting a man who is in the *yātāyāta* or vortex of *samsāric* births and deaths. Like the *Dānava* king *Ilvala* of *Agastya*’s story, the *Asura* king *Vishaparvan* of this story seems to be different from what he is represented to be outwardly. I take him to be king *Dharma*, and his daughter, to be *Righteousness* or *Faith*. *Sarmishthā* is a beautiful name, meaning, I think, one who is most capable of *sarman*, protection or saviourship. Her third son by whom she excels *Devayāni* in the number—in the wealth—of children seems to be *Tyāga*, Renunciation, as denoted by his giving away his young age to his father. The *Asura* *Guru* is renowned for his politics—*Sakra-nīti*, which he has fully shown in so arranging the plot as to out-wit his own

* Cf. *Bhakti*, who in the first part of her story figures as *Vidyā*, and in the second part as *Avidyā*.

envious daughter, and award ultimate victory to her persecuted rival. Man gives himself up to the pleasures of Avidyā and it is as if by stealth that he snatches a second to meet Faith. Even that is sufficient for the merciful, noble, royal lady, to bear him the son Pūru, a name probably adopted in the sense of Abundance or Fullness—the ever fullness of mind derived by renunciation or contentment. So, Pūru is the spiritual prajā or son, by whom the man Yayāti becomes full, as the Vedic saying is—*Prajayā hi manushyāḥ pūrṇaḥ*. A double meaning runs throughout the story, not only in respect of the names of deva and asura, but in all other respects. The poet teaches the moral that even with renewed youth lust is insatiable and that a voluptuous life leads to a heaven of pleasures from which there is a fall at last. So much outwardly. But if we probe the marvellous paradoxes, Yayāti would be revealed as the best of knowers from the moment he met Sarmisthā, and got Pūru as son. How can there be any fall when such a spiritual son is born? So, the old age got by the so called curse of the Asura Gura seems to be *jñānavārdhikya* and the youth given by the spiritual son to be the *ajaratva* or decayless freshness of immortality; for, the gods are called *amarāḥ*, immortals, as well as *nirjarāḥ*, ageless. Getting this young age, Yayāti acts like a Deva, spiritual lover. He loves the nymph Viśālī. I have elsewhere expressed the opinion that the Apsaras nymphs loved by Indra and the Devas are spiritual good qualities such as faith, truthfulness, mercy, knowledge, &c. The name Viśālī seems to mean that she is the woman of Viśva, the All, that is one who regards all creatures as self. She may be taken to be Vidyā, whom all knowers ought to love. How can Indra hurl down a knower who went to the forest and knew even the five fires? Then, what is the meaning of Yayāti's fall? The fall seems to be his flight (vide Trisanku p. 104 ante). He alights among his own four grand-sons, whom I take to be no other than his own Self by whom he became Pitāmaha,

grand-father i.e. *the grandly wise*, even fourfold, in imitation evidently of the four-faced or omniscient God, Pitāmaha alias Prajāpati, the highest god of the Vedic period. The four-foldness seems to mean the spiritual quality of pervading in the four directions, i.e. every where. The *Khān. Upanishad* VII. 26 says about the knower:—*Sa ekadhā bhavati, tridhā bhavati, pañcadhā, &c.* The knower becomes manifold because he looks upon all creatures as himself. It will be seen that Yayāti extols himself both before the fall and afterwards when going up with his grandsons. By 'himself' he means, not the lower self, but the Self with whom he has become one.* Pleased with the praise of the Self, Indra, who is a god on the Devayāna Path of Light, makes Yayāti fly up to the boundless Self-World of Pitāmaha Brahman; for, he who knows Brahman becomes Brahman. The Truth which Yayāti proclaims is the Truth of the Self, that Truth by which the Path of Devayāna is made wide as it is (*Satyona panthā vitato Devayānāḥ*, *Mundaka* III. 1, 6). Yayāti does not like to have any thing earned by another than the Self.

Thus ends the story as told in the first Parva of the *Mahābhārata*. Nothing is there said about how the four persons Ashtaka, Prataṛdāna, Vasuṃinas, and Sibi became Yayāti's grand sons. But we find the following wonderful story in the *Udyoga-parva* 105—122 about Yayāti's daughter Mādhavi and her four sons:—

In order to test Visvāmitra who was performing *tapas* to become a Brāhman, the god Dharma went to him in the disguise of *Rishi Vasishtha* and begged for food. Visvāmitra had no food ready, but began to cook it. In the meantime Dharma-Vasishtha (for we may so call the disguised person) ate the food offered by other *Rishis* who had it

* About the Self-praise, vide the *śāman*, *psalm*, sung by the knower in the *Taitt. Upanishad*—'Hī! Hī! Hī!' I am the maker of poetry, I am the maker of poetry. I am the first born of *Rita* (sacrifice) having been in the navel of the Immortal even before the *Devas*, &c.

ready; and when Visvāmitra completed cooking and carried the food on his head to Dharma-Vasishtha, the latter said 'I have just eaten. Wait a little', and went away. Visvāmitra stood with the food on his head expecting Dharma-Vasishtha, and eating nothing, for one hundred years. All that while, Gālava was the only disciple that stood by Visvāmitra. At last, Dharma-Vasishtha returned, ate the food, and went away saying:—'Visvāmitra! I am very much pleased with you; you have become a Brāhman'. Visvāmitra was filled with joy, and he said to his steadfast disciple Gālava—'you have completed your studies. You can go wherever you like.' Before leaving his Guru, Gālava wished to present some remuneration, *gurudakṣhinā*, to him; who, however, wanted nothing, and being annoyed at his still pressing him to name something, said:—'If so, fetch me 800 horses all having black ears on one side and white bodies.' Gālava could nowhere find such horses, and sitting on the wings of his friend, the heavenly bird Garutmān, he came to Mount *Rishabha-Sringa* in the east, where a Brāhman damsel named *Sāndilī* was sitting in deep *tāpas*, contemplation. Garutmān thought of carrying away this beautiful damsel as a fit object to be presented to Prajāpati, Mahādeva, Vishnu and Dharma; but as soon as this idea of carrying her away occurred to him he became a lump of flesh bereft of his wings. But on supplication to her he got his wings back. Not finding the horses there, and in many other regions of the sky, Gālava went to king Yayāti; who said he had no such horses, but would give his daughter Mādhavi. Gālava took her; and Garutmān then went away telling him that he would get the required horses through her. With her, Gālava went to Haryasva, king of Ayodhyā, who gave him 200 horses of the kind required, in

and that therefore the child got the name of Gâlava. The Paurânics are clever in inventing fanciful etymology to conceal an esoteric meaning. The Omkāra represents the Self, and is, as it were, the student or practiser * in the knower's *japa* or will-endeavour to become the Self. Sent forth as the Self from the throat, it is as it were the spiritual Son, the only valuable coin with which to buy spiritual food in the famine produced by the desires. The *npāsaka* looks upon himself, his *japa* word Om, (or any other Mantra adopted for the purpose), and the Supreme Self contemplated upon, to be one. When the Self is cooked and made ready, *Vasishtha* accepts the Food and confers Brâhmanhood on *Visvâmitra*. Then the student Om, on the pretext of rewarding the Guru who successfully toiled with him, proceeds on a career of himself to show that he is the obtainer of all the *Vidyās* and sacrifices. Perched on the wings of Sacrifice, for I take *Garutmân* to be such, he goes to *Sândilī*, who appears to me to be the *Sândilya-vidyâ*. This *Vidyâ* is found in the *Khând. Upanishad* III. 14. It teaches the In-dwelling Self to be greater than the Universe.

Sacrifice gets new wings from this *âtma-vidyâ*, and helps the student to obtain *Mâdhavi*, who seems to be *Madhu-vidyâ*, the knowledge of the Self as Honey—that Honey, the best of the forest produce, which the knower in his retired forest-life, gets. From the fact that *Mâdhavi* ultimately marries *Vana*, Forest, she seems to be the goddess *Aranyâni*, which word (like *Indrâni* and other words of that kind) may be construed as meaning the wife of *Aranya*, Forest. The *Rig Veda* X. 146 is about *Aranyâni*. The *Anukramani*, in attributing that hymn to *Rishi Deva-muni Airammada*, induces us to compare this name with the *saras* or river called *Airammediyam*, said to exist in *Brahmâ's* heaven (*Khând. Up. VIII. 5, 3*). It is so called because it contains the exhilarating drink of eternal joy. In attributing the hymn to the godly Muni of this joy, the *Anukramani* evi-

* Brahman should be studied in the *Upâsana* performed over and over till death, vide the texts upon which the *Brahmasûtra* IV. 1, 1 is based.

SIBI.

The story about the self-sacrifice of Sibi, king of the Uśīnaras, is called *Syēnakapotīyam*, the Hawk and Dove. There are three versions of it in the *Mahābhārata* with very little difference between them in substance, viz (1) in *Vanāparvan* 130 and 131; (2) in the same *parvan* 196; and (3) in *Ānushāsana-parvan* 32, where his name is mentioned as *Vṛishadarbha* alias *Uśīnara* of *Kāśi*. The second seems to be the oldest version and is to the following effect:—

In order to test king Sibi, Indra became a hawk and Agni a dove. Pursued by the hawk, the dove ran for life and fell on the lap of Sibi, who was seated on a royal seat (*divyāsana*). His priest observed that the fall of a dove* on one's person portended danger, and that to avert it the king should give money in charity. The dove said that he was a *Srotīya Brāhman* well-read in all the *Vedas*, and implored to be protected. The hawk came and wanted to have his god-allotted food. The king asked the hawk to take the flesh of a fat bull or any other animal in lieu of the dove, but receiving an answer in the negative, said that he would rather forego his own life than give up one who had sought his protection. 'Then,' said the hawk, 'save the dove by giving me his weight of flesh cut out from your own body.' The king gladly consented and went on cutting his flesh and putting it against the dove, who became heavier and heavier in the balance, so much so, that having no more flesh the king put even his skeleton into the balance. Then the hawk flew away, saying 'you have well protected the dove.' Then the dove said

* In *Ṛig Veda* X. 163, the *Kapota*, dove, is mentioned as the messenger of *Yama*, *Mṛityu* and as finding a place for itself in fire, in *Agni-dhāna*, fire vessel.

to the king 'I am Agni, and the hawk is Indra. We came to test you. The flesh which you have cut off from your body to save me will become a sweet-scented, handsome, golden-coloured *lakṣhmaṇ*, mark, to you, and a *Puruṣa*, Man, named *Kapotaroman* will be born from your side, bursting himself out,* as your famous son.'

The first version says that the testing of Sibi took place when he was in his *yajña-vāta*, place of sacrifice; that the satisfied gods, Indra and Agni, blessed the cut off flesh to become the permanent *bhāsvatī kīrtiḥ*, splendrous fame, of Sibi, pervading the whole universe; and that Sibi went to Heaven with a blazing body.

The light of Agni, the fire, is dimmed and overpowered by the superior light of the sun Indra. So, as if pursued by daylight, Agni goes to the lap of Sibi, whom I would take to be the moon, the lord of night, in which fire shines well. Supposing that Agni enters the night on the full moon day, the moon goes on cutting off his flesh or light day by day in the dark fortnight, until on the new-moon day, being in conjunction with the sun, he gives up his whole body for the sun-hawk to eat. This is Sibi's self sacrifice, by which Agni is well protected, as he can shine undimmed in the dark night.

Esoterically, man's enlightened Self must merge in and become one with the Supreme Self, as the light of fire merges in the sun's light. God drives the Self home into the righteous man, who, thus getting the Self, subdues the flesh and offers himself up completely to God; and the son born is himself as the realized Self born away from the samsāric body and shining in his own spiritual *svarūpa*. † Body devoted to or sacrificed for the Self, becomes the golden emblem of fame—of immortality. There is nothing in the

*The original is—*Etasmāt pārsvāt puruṣo janishyati Kapotarome 'ti ka tasya nāma. Kapotaromā nam Sibinaudbhīdam putram prāpeyasi, &c.*

† Cf. *Māndhātara's* son who is born by bursting open the belly, p. 237 ante. About *svarūpa*, vide *Trisāṅga* p. 100 ante.

world which can weigh with the Self, except complete self-sacrifice.

The Buddhist Sibi Jātaka, translated from the Chinese by the Rev. S. Beal, is published in the *Indian Antiquary*, Vol. IX. p. 145. It is to the following effect:—

Many kalpas ago there was a king called Padma, who had a charitable daughter of a most dazzling whiteness called "Silver colour". She cut off her breasts to appease the hunger of a starving woman who had just been delivered of her first-born son and would have devoured the child, if "Silver colour" had not appeased her hunger. "Silver colour" had nothing else to give and there was no time to go home and fetch food. People said she was vain-glorious, but to convince them of the sincerity of her charity she said: 'Let me have my breasts again'; and she got them. Seeing this miracle, the god Indra came to test her. To convince him, she said: 'Let me become a man.' She was at once transformed into a man and wandered from place to place. He was at last installed king, after Padma died. In another birth, Silver-colour, as a noble-man's son, gave his body to the birds and beasts and allowed a bird whose name was yeon-sheu ("having a hand") to peck out his eyes, "till naught but the bleached bones were left." In a third birth, he was born as the son of a Brâhman and gave his body to appease the hunger of a tigress who had just brought forth her young and would have either devoured it or died of hunger but for his charity. Buddha gave this sermon about charity when he was in the country of Srâvasti and in conclusion said that it was he who was Silver-colour in his former births and that by reason of his self-denying charity in bearing sorrow for others he had attained Perfection of Being.

The learned translator says that the name Silver-colour

"is probably a corruption or supposed derivation from Sibi and this story is therefore the northern form of Sibi Jātaka. The derivation would be from the root *s vi*, to shine, from which comes *sveta*, white".

Phenomenally it is the moon who is Silver-colour, while esoterically the whiteness represents the purity of the man of righteousness who is *Suddha-satva* (vide *Sveta* p. 154 *ante*). Likening the moonlight to milk, the moon seems to have been fancied to be a woman having *payodhara*u, breasts, literally milk containers. At the end of the dark fortnight the moon, as the breast, is offered to the Dawn woman, the mother of the baby-sun. Of course the moon Silver-colour gets her breasts again in the bright fortnight; but the play on the word *payodhara* being over, Silver-colour is changed into a man, the moon being of the masculine gender in Sanscrit. The tigress seems to be another personification of the Dawn. She is the tigress, because she kills the darkness. She gives birth to the young tiger, the baby-sun. At the end of the dark fortnight the waning moon disappears into the dawn light, as if he gave himself up to be eaten by the Dawn.

About Silver-colour's giving his eyes to the bird, the *Rāmāyana Ayodhyākāṇḍa* (Sarga 12, verse 43, and Sarga 14, verses 4 and 5) refers to the *Syenakapotiya* story and says immediately afterwards that likewise Alarka gave his eyes to a learned Brāhman who begged them of him. There must be some story in detail about Alarka, though I have not been able to find it. According to the Buddhist work *The Question of King Milinda* (Sacred Books of the East, XXXV. p. 179), "King Sivi gave his eyes to the man who begged them of him and when he had thus become blind, new eyes were given to him from heaven."

The Buddhist Jātaka story surpasses the Brāhmanical story by trebling Sibi's self-sacrifice, in order apparently to heighten the importance of Buddha. It is but natural that Buddha, the great man of renunciation, was identified by his followers with Sibi of older fame, whose story must be

very ancient, seeing that he is stated by the Buddhists themselves as having been Buddha in his former births.

As an instance of how stories of this kind find their way unperceived into the literature of people of other religious persuasions, I may mention that at a gathering of the Musalmans at Chitaldroog, during the Moharram in A. D. 1885, I heard a piece of poetry* in Hindustani to the effect that once upon a time when Mahammad was in the Musjid at Medina a dove fell before him and implored to be protected from the hawk who was pursuing her when going about in quest of food for her (dove's) two young ones in the nest; that the hawk urged she had two young ones, to feed whom she was pursuing the dove; that Mahammad offered to give his own flesh if the dove was spared; that the hawk said she would be satisfied with the flesh of his face; thereupon Mahammad took up the knife and was about to cut off the flesh, when the hawk revealed itself as Israel and held his hand and said that God had sent him as the hawk and Gabriel as the dove in order to test him. This seems to be but an adaptation of the story of Sibi.†

Immediately after the second version, the Mahābhārata Vanaparvan 197 has another story about Sibi and his three step-brothers Ashtaka, Pratardana and Vasumanas:—

* Orthodox Mussalmans regard such stories as this about their Prophet as apocryphal and due to poetical license.

† In February 1886 I contributed an article on Sibi to the Harvest Field (a Monthly Magazine of the Wesleyan Mission, then published at Bangalore, now at Madras). I mentioned in it how Prof Max Müller had shown that a certain saint of the Roman Catholics was Buddha himself disguised; and without meaning any disrespect to anybody, I concluded thus:—"But after all a Christian may get up and snatch away Sibi from the Brāhman, the Buddhist and the Mahammadan. There are European Scholars who have identified the Sretadvipa, the white island in which Vishnu is supposed to reside, with some Christian country in Europe, and who say that the doctrine of bhakti, faith, to be found in the Bhagavadgītā and the Parāra, was borrowed by Nārada from the early Christians. Perhaps philosophers of this school may come to the conclusion that Sibi, the white man, is Christ himself borrowed and changed by the Brāhmins; for, may not the dusky sons of India well describe the fair Jew as being white when compared with themselves? And are not the death of Sibi for the sake of another and his resurrection somewhat like the death of Christ for the sake of mankind and His resurrection?"

Once upon a time Ashtaka, son of Visvâmitra, performed a horse sacrifice, and at the completion of it, he drove in a chariot with his brothers and meeting *Nishi Nârada* took him also into the chariot. Then the following dialogue ensued between him and *Nârada*:—

Ashtaka—Supposing we four brothers wish to go to heaven in this chariot, which of us will have to get down (as not being worthy to go there) ?

Nârada—*Ashtaka* ! You must get down. When I once drove with you I saw a large number of cows and asked you whose they were. You said that they were given by you in charity. As you proclaimed your own gift, you must get down.

Ashtaka—Supposing the remaining three wish to go, which of them will have to get down ?

Nârada—*Pratardana*. When he drove with me once in a chariot drawn by four horses, a Brâhman came and asked him to give him one of the horses. He told him to wait till he should return from the drive but being pressed by the Brâhman he gave the horse. Similarly three more Brâhman came one after another, pressed for the gift of the remaining three horses and took them, and then the king, yoking himself to the chariot said, 'Oh, the Brâhman, I have nothing to give to them hereafter.' As he gave with a half heart, he must get down.

Ashtaka—Between the remaining two, who has to get down ?

Nârada—*Vasumanas*. I went to his house when he performed a festival in connection with a chariot called *Pushparatha*. I praised it and he gave it to me saying 'Since you praise it, it is yours.' On a second occasion I praised a similar chariot and he gave it to me. But when on the third occasion I began to praise a third chariot, he

stopped me grudgingly and showed it to other Brâhmanas. So he shall get down.

Ashtaka—Supposing the last (Sibi) wishes to go, who has to get down?

Nârada—Sibi shall go and I should get down; for, I am not equal to Sibi. One day a Brâhman came to him and said: 'Sibi, I want food.' 'What kind of food?' Sibi asked. The Brâhman said: 'Let your son Brâhadgarbha be killed and his flesh cooked for me'. Sibi got his son killed and cooked, and carrying the food in a vessel on his head went in search of the Brâhman. While thus going, he was informed that the Brâhman had entered his palace and set fire to it. Without minding this in the least, Sibi went to the Brâhman and said: 'The food is ready.' The Brâhman was dumbstruck and hung down his head. Sibi begged him to eat the food. The Brâhman hesitated and said: 'Eat it yourself.' Accordingly Sibi prepared to eat the flesh of his own son, when the Brâhman held his hand and said: 'You are indeed free from passion. There is nothing which you will not do for the sake of Brâhmanas?' So saying the Brâhman vanished; and Sibi saw his son standing before him like a divine youth. It was the god Vidhâtâ that had come in the disguise of the Brâhman to test Sibi. The ministers enquired: 'Desirous of what have you done this—you who are a knower?' Sibi said: 'I did so without wishing for any reputation or reward. I did so simply because the good people before me did likewise.'

The object of the story is to extol Sibi who is the hero of it. *Pratardana* is an old name occurring in the *Kaushîtaki Brâhmaṇa Upanishad* as one learning the knowledge of Brahman from Indra. *Nârada* is another old name occurring in the *Akândogya Upanishad* as one learning the same knowledge from Sanat-Kumâra. *Ashtaka* occurs in the *Aitareya*

Brāhmaṇa as one of the good sons of Viśvāmitra. Vāsumanas also must be an old name. So, these old knowers are fancied to have admired the self-sacrifice of the subsequent hero Sibi and acknowledged him to have surpassed them in merit. In order that he may so surpass them they are made to assume the respective demerits. The first instance refers to the demerit of proclaiming one's own charity; the second to charity performed *asked* and with a half heart; and the third to charity performed *unasked* to some extent only. The fourth is a terrible test, couched in a horrible paradox. No God or Brāhmaṇ could ever have demanded the killing of a son by his own father, and Sibi could not have meant son-killing and cannibalism as the ideal good acts done by the good men that went before him. The son killed can only be the worldly desire Kāma, who is called *Manasija*, Mind-born, and *Āṅgaja*, body-born, which word is synonymous with son. The boy's name Brihadgarbha, Big-belly, may be compared with the description of Kāma in the Gītā III. 37-39 where he is referred to as Mahāsana and Dushpūra. When this son is killed, the divine son that is revealed in his place is one's own enlightened Self born away from selfishness. The unconcernedness of Sibi at the burning of his palace seems to be in illustration of old king Janaka's gādhā* that even though his whole city Mithilā was burnt and destroyed nothing that was his would be destroyed; for, to a knower like Janaka the Infinite Self i. e. himself realized as the Self is his vitta, wealth, literally that which is *known* or found by knowledge.

* This gādhā occurs in the Mahābhārata Mokṣadharmā, Śānti-parvan Adh. 178. The original is thus:—

Anantam bata me vittam
yasya me nāstī kinlana
Mithilāyām pradīptāyām
na me kiñcit pradahyate.

'The vitta, wealth, of mine who has nothing is indeed endless. Even though Mithilā is burnt down nothing mine would be burnt.'

The knower has nothing outside himself to wish for; for he becomes the Self of all.

Phenomenally, Sibi, the moon, commences the year by promising to feed the Brâhman, the Sun. In six months Sibi, as full moon, kills his son the Orion's Belt, and takes it sunward; and when at the end of the year he returns to the Conjunction it is fancied that while on the one hand the sun burns the moon's palace the Orion, the moon on the other offers the cooked Belt to the sun, as his own enlightened Self as Sacrifice.

JANTU.

The Mahâbhârata, Vana-parvan 127 and 128, says:—

There was a king named Somaka. He had one hundred wives, but no issue until he became very old, when one of the wives gave birth to a son named Jantu. All the wives of the king looked upon Jantu as their common child granted after so many years of anxious longing. One day the child, stung by an ant, fell into a fit of crying, at which the one hundred fond mothers, fearing some danger to their only son, filled the palace with their cries. The king who was in the hall with his priests and ministers ran in, found that it was only an ant-bite and pacified his wives. But their anxiety and cries produced a deep impression upon his mind. *If the worst had happened to this only child—Oh! the idea was distressing.* The state of having an only son was, he thought, worse than that of having none. He and his wives were very old. But if, he said, his priest would think of any rite by which he could become father of one hundred sons he would perform it at any cost. The priest said: "There is a rite if you can do it." The king said: "Mention it please at once, and I shall do it." The priest said: "If your only son, Jantu, was sacrificed as a burnt offering, all your wives would become pregnant by simply smelling the smoke thereof. They would give birth, at the rate of one each, to one hundred sons, of whom Jantu would be one; for, he would be born again of the same mother with a sign of gold in his northern side." The king began the sacrifice at once and got his priest to officiate in it. It was a most dreadful scene. When the child Jantu

was taken to be killed he was made a tug of war between his one hundred weeping mothers and the priest. The latter having begun the rite was bound to finish it, and succeeded by superior force in pulling the child away and putting him into the fire.

The sacrifice being thus completed, the wives gave birth in due time to one hundred sons, of whom Jantu, born again, became the pet.

The priest died first and then the king. In the hell the king was astonished to see his priest suffering in fire and asked for the reason. "This" replied the priest "is the fruit of officiating for you." The king met the God Yama and begged him to release the priest and put him instead into the fire, for it was he who got the priest to perform the rite. But Yama said that the author himself of a deed must suffer. Thereupon the king shared the hell with his priest and becoming freed from sin, he was released with him to enjoy (in Heaven) the pure joys (*śubhān kāmān*) acquired by (good) deeds.

Somaka, the name of the king, clearly indicates him to be the moon, who, esoterically, represents man. The son born in extreme *vayo-vārdhikya*, physical old age, literally the extreme growth of life-time, when the fecundity of organic life is at an end, can only be the Self born in *jñāna-vārdhikya*, extreme growth of knowledge, when, by reason of the allaying of selfish desire, the karmic fecundity is gone and is succeeded by spiritual fecundity. The sacrificial fire that is churned out represents the Self. That fire is the *priya*, darling, *jāta*, newborn babe, thrown into the *Āhavanīya* fire (vide *Aitareya Brāhmaṇa* I. 16, p. 37). So, the dear child Jantu, literally the Born, seems to be Agni *Jāta*. The one hundred mothers of the Self appear to be the numerous good qualities of the knower with *Śraddhā*, Faith, as the chief among them. They appear to be the same as the hundreds of *Apsaras* nymphs

who, according to the Kaushîtaki Upanishad I. 4, attend upon the knower in the Brahma-loka, which is the Supreme Self Himself as the Infinite World. The Self, the dear Son, thrown into the Supreme Self, becomes hundred-fold, that is manifold. The *Khândogya* VII. 26, 2 says about the knower:—"He is one, he becomes three, he becomes five, he becomes seven, he becomes nine; then again he is called the eleventh, and hundred and ten and one thousand and twenty." The Self is One and yet manifold, because he looks upon and loves all creatures as himself (*Îsâvâsya Up.* verse 6). The golden sign seems to represent immortality, as the *Taitt. Samhitâ* III. 2, 6 says:—*A m r i t a m v a i h i r a n y a m*.

As, for the sake of the riddle in the story, it became necessary to say outwardly that the crime of killing a child was committed, it also became necessary to say that the criminal had to suffer in hell. But if we view Yama in his Vedic light, it is only the *Su-krits*, Good-doers, who can go to Him.

THE SEVEN *RISHIS*; THE TREE OF LIFE.

The *Mahābhārata*, *Anuśāsanaparvan* 93, contains an *Upākhyāna* called *Bisa-stainya*, or the story about the theft of lotus stalks. It is to the following effect:—

There lived in a forest the seven *Rishis*—*Attri*, *Vasishtha*, *Kasyapa*, *Bharadvāja*, *Gautama*, *Visvāmitra*, and *Jamadagni*. Among them was *Arun-dhatti*, the wife of *Vasishtha*, and a *Sûdra* couple named *Pasusakha* and his wife *Gandā*. Once upon a time they went to the sacrifice of king *Vrishādarbhi*. As he had given away all his wealth, he gave them his own son as *dakṣhiṇā*, largess. They took the boy with them and spent many years with him. Then a dire famine came over the land and the boy died of hunger. The *Rishis* having nothing to eat, began to cook the corpse of the boy in order to make a meal of it that day. At this juncture king *Vrishādarbhi* happened to come there and seeing their distress offered them most valuable gifts—of horses, cows, wealth and land, but they refused to accept them saying that it was sinful to accept gifts from kings. They went on cooking the corpse but found that it was uncookable. They therefore left it and went in search of fruits and roots. As the king wished to make them accept his money somehow or other, his ministers gathered a few fruits of *Udumbara* and offered them to the *Rishis*, thrusting a gold coin into each fruit. But the *Rishis* said—‘Thanks, we are wide awake, we know the fruits contain gold. Do not allure us.’ Even the servant woman *Gandā* and her husband *Pasusakha* refused the fruits. The king flew into a rage and performed a *homa*, from the fire of which sprang forth a *Yātudhāni* woman as fearful as the

under distress which they could have removed by accepting the proffered help.

(4) The uncookable nature of the flesh.

(5) The stout body of the ascetic compared with the emaciated condition of the others.

(6) His being accompanied by a dog.

Nilakantha, the great commentator of the Mahābhārata, tries his best to explain the etymological puzzles of the names of the Rishis. As regards the ascetic's name he says that the dog represents Dharma, that Dharma's friends are the Munis or pious men, and that the ascetic is their friend. But beyond this Nilakantha does not help us to any explanation of the paradoxes noticed.

The Aitareya Brāhmana V. 30 quotes a verse as being an old gāthā, which is very terse and which, with the help of Dr. Haug's translation, may be rendered thus:—

'He who does not receive (even) one guest in the evening will charge (i. e., will incur the sin of charging) the innocent with guilt and take (i. e., get transferred to himself) the guilt from the guilty. He is (like) a thief that has stolen lotus stalks.*

This shows that theft of lotus was considered a great

* The Original is:—

Anenasam enasā so 'bhisastāt
 enasvato vā 'paharād enasā
 Ekātithim apa sāyam runaddhi
 • bisāni steno apa sa jahāra.

The verse seems to be about the great merit of housing and feeding atithis, wayfarers, and the sin of not doing so. The sense may be expressed thus:

Such a bad householder in a community sets a bad example and contaminates his neighbour with his guilt, when the neighbour, hitherto innocent, follows his example. And when the wayfarer, spurned and turned out by him, goes to another man and is received by him, whatever sin that man had before will go to him who did not receive the way farer.

sin, and, yet in our story there is the paradox of the holy ascetic committing it.

Both the fruits of the Udumbara, the Indian fig tree, and the lotus stalks are forbidden food.

The seven *Rishis* when mentioned in other stories may be the seven *Hotar* priests; but the fact that there was only Arundhati in their company and that they were curiously associated with the *Sûdra* couple led me to suspect that the seven *Rishis* in this story were the two ears, two eyes, two nostrils, and the mouth—all *Rishis*, *Brâhmanas*, by reason of their being in the head; that Arundhati was *Buddhi*, intellect, which also is located in the head and therefore a *Brâhmani* woman; and that the *jaghanendriya*, the sex, being different in man and woman, it was personified as the *Sûdra* couple. Thus it seemed to me that the story was about the human body with its suppliers of different kinds of pleasures—pleasures from seeing, from hearing, from smelling, from eating, from thinking, and from the sex. I found this view confirmed when some years later I read Bhagavân Śaṅkara's commentary on the *Bṛihadâraṇyaka* II. 2, which compares human life to a child fed by the head portion of the body as if the head was a drinking cup, and which quotes an old saying—

ward; that the *Prānas** are the same of many forms; that the same *Prānas* are the seven *Rishis*; who are (these two, viz., Bharadvāja this and Gautama that, these (other) two, viz., Visvāmītra this and Jamadagni that; these (other) two Vasishtha this and Kasyapa that; and that this Vāk, is Attri, for food is eaten by Vāk. Thus it will be seen that although the three pairs are not expressly stated to be the eyes, ears, and nostrils, still it is clear these are meant inasmuch as Attri is mentioned as the eater. The reason why Attri is mentioned both as the eater and Vāk is that the tongue represents both *tasteful* eating and speech. Vāk is the goddess of knowledge† Our story seems to exhibit this lady Vāk as Arundhati.

*The *Prānas* are generally supposed to be five different kinds of breathing viz., *prāna*, *apāna*, *vyāna*, *udāna* and *samāna*. Their number is sometimes mentioned as seven, as in the verse "*Sapta-prānāḥ*" &c, of *Taitt. Macār. Up.* and also of *Mund Up.* 2 1, 8 Here the *Br. Up.* itself explains the *Prānas* to be the *Rishis*—eyes, ears, nostrils and mouth with power of speech. When all these are complete in man he is as it were full in *yaśas*, fame, such as when it is said he sees well, hears well, &c. All these senses must be in complete health and strength for a man to find out the Self.

†The *Sukla Yajur-Veda* has another description of the Seven *Rishis* in the following verse:—

Sapta Rishayah pratihitāḥ sarire.

Sapta rakshanti sadam apramādam.

Saptā 'pāḥ svapato lokam iyaḥ.

Tatra jāgrataḥ asvapnajan satrasadan ka devau)

The commentator takes these Seven *Rishis* to be the senses of (1) touch, (2) sight, (3) hearing, (4) tasting, (5) smelling, (6) mind, and (7) buddhi, intellect. Indeed, these are mentioned as Seven *Hotars*, in verse 2 of *Adhyāya* 6 of the *Brāhmanagītā*, forming part of the *Asvamedhaparvan* of the *Mahābhārata*. According to the commentator the verse of the *Sukla Yajur Veda* means this:—

'The Seven *Rishis* are placed in the body. The Seven (*Rishis*) protect the abode (body) attentively. The Seven Waters (the same *Rishis*

Here it is necessary to take notice of the tree of life having its root upward and branches downward. The Rig Veda X. 73, 8 says:—

O Indra, you made the *vanins*, trees, with their root or bottom upward (*upari budhnân vaninas kakartha*).

The trees mentioned here are the rain clouds, the Vedic poet having conceived the rain cloud to be a strange tree, head downward with its root in the sky and the columns of shower as the branches, all directed downwards, yielding us the drops as fruits. The rain cloud which yields life as it were in the shape of the rain drops may well be called the tree of life; and it should be remembered that the Upanishadic idea is that the souls that go to the lunar globe are showered down in rain drops.

The Rig Veda I. 24, 7 speaks of another such strange tree thus:—

King Varuna of hallowed might sustains in the rootless i. e. supportless (region) above (*abudhne ūrdhvam*) the stem of the tree (*vanasya stûpam*). These rays whose root is above (*upari budhnâh*) stream downward. May they be well established inside for us (*asme antar nihitâh kotavaḥ syuh*).

spoken of as waters because the senses pervade the body) go to the world of the sleeping [Soul] (that is to say, when man is in sound sleep, these seven senses slumber in the sleeping soul whose world then is the Sat as mere existence, as all ideas of forms, i.e. the objects of the external world, are at rest then; cf. *Svām apito bhavati* of *Ālind. Up. VI. 8, 1*). There (then) are awake the two gods, who are sleepless and who are at the work of *sattva*.'

The commentator takes the two gods to be *Prāṇa* and *Apāna*, the up and down breathing, who know no rest so long as there is life in man and who are (always) at (the function of) protecting *sat*, existence, life.

Taking *a s me* as *a s m ā s u*, Sāyana says that the rays mean *Prāṇas*, life, and that the prayer means, 'May life be well established in us'. Mr. Griffith says that "perhaps the ancient myth of the world tree, the source of life, may be alluded to." As Sāyana renders *a s me* in I. 9, 7; 8 and other places as *a s m a b h y a m*, I have taken *a s me* to mean 'for us' and not 'in us'. I think that this tree is the sun as the root of life in the sky, the solar rays streaming down to us being branches. So, the prayer means: 'May those rays be well established in (the sun) in order that he may shower them down for our benefit'.

The *Rig Veda* X. 81, 4 asks:—

'What was the wood and what the tree from which earth and heaven were fashioned out. O ye wise men, enquire in your mind about It, which, holding (all) the worlds, rules over or controls (them)'.

As of course by "Ta t"—It—the Creator *Viśvakarman* was meant, this verse may have given rise to His being called 'It'; and as if to suit the neuter gender of 'It', the *Taitt. Br.* II. 8, 9, 6 contains the reply:—

'Brahman is the wood and the Tree, from which earth and heaven were fashioned out. O ye wise men, enquire in your mind, (and find that) Brahman, holding the worlds, rules over (them)'.

As the sun is the metaphor for Brahman he is the strange tree as the root upward with his rays as the downward branches yielding the fruit of life. God, a fruit tree in heaven, is so kind as to extend Himself as the downward branches for us to pluck the fruits easily.

I think this is the tree spoken of in the *Katha Upani-* .
śhad X 5, 1 as:—

'This is the eternal *Asvattha* tree with root upward and branches downward. It is brightness. It is Brahman. It is called Immor-

talities. In It are all the worlds and no body goes beyond It'.

Asvattha, the name of this tree, is one of the names of the sacred Soma which is stated to have been brought down from heaven by Gâyatri or by Garutmân, the bird of Sacrifice. The *Khând. Upanishad* 8, 5, 3 says that in the world of Brahman there is the *Asvattha* tree called *Soma-savana*, that is a tree which yields the Soma juice, and a lake called *Airam Madîyam*. Brahman Itself is Heaven, the holy Tree of knowledge and the Lake of the juice of immortality. So, the *Katha Upanishad* seems to have simply upturned the heavenly *Asvattha* Tree in order to make it accessible to us.

The same Tree is probably meant when the *Taitt. Âranyaka* I. 11, says:—

‘He who knows now the Tree which has root upward and branches downward need never fear that Death will kill him’.

But since the *Bṛihadâraṇyaka* said that the human head was an *ûrdhva-budhna* cup, and since the same *Upanishad*, in another part (III. 9, 28), likens the human body to a tree which sprouts again and again unless it is completely up-rooted, the way was paved for the clever Paurânics to make the human body an *ûrdhva-budhna* tree—a tree of desires with the soul’s downward hellish tendencies as the downward branches; and the old name *Asvattha* received an esoteric meaning, signifying that it is a tree in which the horses, senses, are stabled, or that, as the commentators explain, it is *Asvattha*, that which does not stand for the morrow. Accordingly, the *Bhagavad-gîta* XV. 1-3 says:—

He who knows the *avyaya* or decayless *Asvattha* tree of upward root and downward branches, whose leaves are the *khandâmsi*, is really the knower of the Veda, knowledge. Its branches extend up and down, nurtured by the (three) *gunas*, qualities and having the

vishayas, objects of sensual pleasures, as the (ever sprouting) new leaves. It has its root in (selfish) karmas, acts. * * * This Asvattha tree should be cut down by the weapon of asañga and then That Way or Place should be searched for from whence there is no return.

It appears to me that the word *khandêmsi*, which ordinarily means the Vedic metres, is purposely used as a pun or puzzle here, and that it should be taken in its other sense, viz. 'the wishes', 'the desires'. A Paurânîc text quoted by the commentators says that the weapon for cutting down this tree of body, Samsâra, is the sword of Jñâna, knowledge. This tree does not decay so long as there is selfishness or sin in it. Thus it appears to me that this Asvattha tree of Samsâra is quite different from the Asvattha tree of the Katha Upanishad and that the view of the commentators that both the trees are identical requires reconsideration. It must however be admitted that they regard the whole phenomenal world as the Mârtam aspect of Brahman, an aspect which should be cut down or discarded in order to find the bodyless aspect of Brahman as the Self of all creatures.

Now to go back to our story; having such a body tree of Samsâra in his mind, the Paurânîc poet purposely adds the Sûdra couple to make the group of worldly pleasures complete. By all this we get a man or woman put on his or her trial in this world. King Vrîshâdarbhi seems to be the moon, in his aspect as the lord of Samsâra. Of course, when viewed in his aspect as self-sacrifice he is the great teacher of the way to immortality. When approached in his aspect as the king of Samsâra, he gives his own son, who, it is plain from the story of Sibi, is Kâma, Desire, who is insatiable, for as soon as one pleasure is enjoyed he craves for another. One way to get over him is to refrain from indulging in him and thereby starve him to death.

ness,* so much so that all the *satvas*, animals and beasts, of the forest became friendly to him, enquiring him about his welfare every day and then going about their business. But a domestic animal, a dog, always kept him company out of love and devotion to him and lay at his feet. A panther came to kill and eat the dog, but on the latter's beseeching the *Rishi* for protection, he metamorphosed him into a stronger panther, seeing whom the real panther took to his heels. In this manner the dog was changed successively into a tiger, an elephant, a lion, and at last a *sarabha* of eight legs and upward eyes, when one after another these beasts came to molest him. Having become a *sarabha* he began to kill all other beasts and acquire a taste for blood; so that, he one day thought of eating his benefactor, the *Rishi* himself; but the *Rishi* saw this by his eye of knowledge and changed him back to his former state as dog.

The *sarabha* is said to be a powerful beast capable of killing even the lion. What this fabulous beast of eight legs means I shall try to explain when dealing with the *Sarabha* incarnation of *Siva*. It appears to me that in stories like this, of beasts of prey becoming pacific towards *Munis*, ascetics, at *tapas* in forests, the beasts esoterically represent the mutually antagonistic qualities or desires of the worldly man, but whom the *Muni*, the knower of the Self, is able to tame and render harmless to himself, the forest representing the *samsāra-kāntāra*. The dog seems to be the subdued mind of the *Muni*.† So, the *Muni* gives him increased strength in proportion to the strength of the beasts of temptation that come to overpower him. This victory of the mind may sometimes make it proud and arro-

* Probably *satvam* is used here in the sense of *Sat*, the Self, as being the strength of the knower who is friendly to all creatures.

† I am indebted to my friend *Arunālakāśtri* of *Chikballapur* for this hint about the dog being the subdued mind.

THE PRAVARGYA.

The Aitareya Brâhmana I. 1, 18—22, is about the Pravargya rite. “Yajña, Sacrifice, went away from the gods (saying)—‘I shall not be your food’. The gods said: ‘Do not go; thou alone shalt be our food’. They then killed him (Yajña). But when he was thus killed, he was found not to be sufficient. They then dressed him—filled him up (sān-jabhrah), and asked of the Asvins, who are the two physicians of the gods, and their two Adhvaryus, to doctor or repair him.” With this preamble the details of the rite are given. “The Pravargya ceremony,” says Dr. Haug “lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and Soma sacrifices. For without having undergone it, no one is allowed to take part in the solemn Soma feast prepared for the gods. It is a preparatory rite, just as the Dīkshā, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods.” The ceremony makes the killed Sacrifice, who seems to represent the sacrificer himself, a new man altogether, with purified vital airs, speech, desires, strength, &c. One of the chief implements of the ceremony is a peculiar earthen pot called Gharma or Mahāvira. Placing it on the Vedic altar, the Adhvaryu makes a circle of clay, called Khara, because it is made of earth brought on the back of donkeys to the sacrificial compound. He places the pot on the circle, and heats it, so as to make it quite hot, and then, milking a cow, pours the milk into the heated pot and mixes it with the milk of a goat whose kid is dead, and then the contents of the pot are thrown into the Āhavanīya fire and the sacrificer drinks milk from a large wooden spoon which has been first smelled by the Adhvaryu (vide Dr. Haug’s note at pp. 41—43 of his book). It would appear the whole of the contents of the pot is not thrown into the fire; for, about eating the remainder of the offering

the Brâhmana says: "The Hotar wants to eat. When eating it, he says: 'let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (*indratama*) fire! (Let us eat) of thee, O divine Gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (*aṅgirasvat*). Praise to thee (O Gharma!); do me no harm!" The milk represents the seed for the spiritual birth; for, the Brâhmana distinctly says: "The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured in Agni as the womb of the gods for production. For Agni is the womb of the gods;" and it praises the rite thus: "He who knowing this, sacrifices according to this rite (*Yajñakratu*), is born, (anew) in the womb of Agni and the offerings, and, becoming *Rûmaya*, *Yajurmaya*, *Sâmamaya*, *Vedamaya*, *Brahmamaya* and *Amritamaya*, goes into the Deity (*Devatâ apyēti*)." The contents of the Gharma seem to be looked upon in the light of the Soma juice, as, when keeping the pot down the Hotar repeats *Rig Veda* IX. 71, 6, which praises the darling Soma as flying like a *syēna*, falcon, to his own golden place among the gods (*Āit. Br.* p. 50).

As there are Brâhmana stories about the Asvins having learnt from *Rishi Dadhyak* the knowledge of honey by which they became able to resuscitate the cut off Sacrifice, let us now see what can be gathered from the *Rig Veda* and other sources about *Dadhyak*, who is called *Dadhîli* in the *Purânas*.

Dadhyak was the son of *Atharvan* (*Rig Veda* VI. 16, 14), who was the first to perform sacrifice by churning out Agni from *Pushkara*, lotus (I. 83, 5; VI. 16, 13; X. 92, 10). Wearing the head of a horse *Dadhyak* declares to the Asvins the knowledge of *madhu*, honey (I. 116, 12). The Asvins give the horse's head to him and he tells them the honey of *Tvashtar* (I. 117, 22). About *Dadhyak* and *Indra* there are these enigmatic verses in I. 84:—

Armed with the bones of Dadhyak Indra killed ninety nine Vritras. (verse 13).

He, searching for the horse's head which lay concealed in the mountains, found it in Saryanâvân. (verse 14).

Here in the house of the moon did they straightway find the concealed name of Tvashtar's cow. (verse 15),

These three verses are in the Gâyatrî metre while the other verses of the Sûkta (I. 84) are in other metres. It is evident that the three verses are about one and the same subject. The Purânas say that Indra's Vajra weapon was made of the bones of *Rishi Dadhiki*—an idea derived from verse 13. The same bones seem to be mentioned in verse 14 as the horse's head. The next verse seems to speak of it as the *nâman*, name, of Tvashtar's cow. If so, Saryanâvân where the horse's head was found seems to be identical with the moon's house where the name was found.

The Sâthyâyana and the Vâjasaneyâ Brâhmanas quoted by Sâyana under *Rig Veda* I. 116, 12, and I. 84; and also the Talavakâra Brâhmana * are to the following effect:—

Indra taught Pravargya-vidyâ and Madhvidya to Dadhyak, saying that if he revealed them to any body else he would cut off his head. The Asvins wanted to acquire the said vidyâs. Removing Dadhyak's own head, they placed a horse's head in its place and learnt the vidyâs from that head. Indra came to know of this and cut off the horse's head thinking that it was the *Rishi's* own head; but as soon as Indra went away the Asvins fixed the *Rishi's* own head and brought him to life again. When this *Rishi* Dadhyak was alive the Asuras were vanquished by his mere sight. In course of time he died. Then the earth became

* Prof. W. D. Whitney's translation published in the Proceedings of the American Oriental Society, May 1883, republished in the Indian Antiquary for January 1884, Vol. XIII. p. 21.

full of the Asuras. Unable to fight with them Indra went in search of Dadhyak but heard that he had died. He enquired of the people there if there was no remnant of his body left. They said "There was that horse's head by which he imparted the Madhu-vidyâ to the Asvins; but we do not know where it is now." At the request of Indra they searched for it and found it in Saryanâvân which is a saras (river) flowing in the jagha-nârdha, the middle region, of Kurukshetra.

Rishi Dadhyak, a name connected with *dadhi*, milk-curd, seems to be the moon, who is milk-white. The *Taitt. Samhitâ* V. 6, 6, 3 says that *Rishi Atharvan* is *Prajâpati* and that *Atharvan's* son *Dakhyak* is *Agni*. The moon is *Agni* in the sense that the solar light as *Agni* reflected on the moon is the moon's Self. *Atharvan*, the name of the father of *Dadhyak*, seems to be a name connected with *arvan*, horse; and *Atharvasiras* the head of *Atharvan*, denotes knowledge concealed in ritualistic symbolism and is also a name given in recent times to an Upanishad about *Purusha Nârâyana*. Nearly akin to the name of *Dadhyak*, there is in the *Rig Veda* a celebrated horse called *Dadhikrâ* or *Dadhikrâvan*,* who, in IV. 40, 5 is praised—'Hamsa h sukishat', &c., meaning:—

He is the flamingo (sun) placed in light; *Vasu*, or wind in mid-air; *Hotar* (*Agni*) in the altar; *Atithi* or Guest in the house (probably the *Soma* brought to the sacrificial hall and honored as guest); He is in men (probably as *Agni Vaistânara*); in *Vara* (probably the sacrificial ground); in *Vyoma* or the sky (pervading as light in the stars); He is born of water (probably as *Agni Ajâmrpit*); horn

* Supposed by Mr. Griffith to be "a personification of the morning sun in his rapid course. . . . The name is probably derived from *sadhi*, thickened milk, and *kri*, to scatter, in allusion to the rising sun spreading dew and hoar-frost like milk."

of Cow (probably the cow of knowledge called Vāk, like the sun from the Dawn cow); born of Rītam; born of adri (probably the soma juice pressed out by the pressing stone); He is Rītam.

The Upanishads apply this verse to the Supreme Self. Rīta, sacrifice, and Rītaji, born of sacrifice, are, I think, enough to enable us to identify this horse with Prajâpati's aspect as self-sacrifice—as the Self born from self-sacrifice and pervading in fire, air, sun, moon, man, everywhere and in all holy things. The opening portion of the Brîhadâraṇyaka says that Prajâpati wished: 'May this mine (body) become medhyam, worthy to be sacrificed, and may I thereby become Âtmānvi, one who has the Self (or who is the Self)'; that so wishing, He became the horse of the Astamedha sacrifice, with the objects of the universe as his component parts; that He sacrificed the horse Himself (that is, performed self-sacrifice); and that the stars are the bones of that horse (nakṣhatrāṇy asthîni).

Now, we may trace the horse's head to the Orion for four reasons:—

- (1). It is spoken of as found in the house of the moon. The Orion, the Belt or head of which is dedicated to the moon, is the celestial home of the moon.
- (2). Saryanâvân lake where it is found occurs in the Rig Veda in close connection with the Soma (VIII. 6, 39; IX. 65, 22; 113, 1); it is there Indra drinks the Soma. Mr. Griffith says: "The word is used metaphorically, according to some scholars, as the name of a certain vessel which holds the Soma juice." As the Orion is the celestial place of the Soma, it, as the Soma-lake, seems to be fancied as brought down in the form of the vessel.
- (3). Kurukshetra where it is found is the Orion-sacrificial ground, deposited with the moon, vide pp. 15—18.
- (4). The Satapatha Brâhmana II. 1, 2 (quoted in Mr. R. C. Dutt's *Ancient India*, Vol. I. p. 265) says

who likewise become Sacrifice. The bone, which is the permanent part of the body is a fit metaphor for the immortal Self of the knower; and our Indra uses the bone, the Self, of man as Sacrifice, as the only weapon capable of conquering man's dark passions. Sacrifice is the Vajra weapon (vide *Rig Veda* I. 8, 3; and the *Taitt. Sam.* I. 6, 7, 4).

The *Brīhadāraṇyaka Upanishad* II. 5, bodily quotes the verses of the *Rig Veda* I, 116, 12, and 117, 22 and says that the Honey of *Tvashtar* the knowledge of which *Dadhyak* imparted to the *Asvins* is the *Ātman*, the *Parusha*, pervading in all bodies. The *Upanishad* does not appear to have imported a new meaning to the Honey; for, even the *Taitt. Sambhitā* II. 3, 2, 9 says: 'The *Ātman* (Self) is the Honey of man and when the sacrificer sacrifices honey he virtually throws his Self into the fire.'

The original of the verse 15 of I. 84 about the concealed name of *Tvashtar's* cow found in the house of the moon, is this:—

Atrā 'ha gor amanvata nāma

Tvashtar apīkyam

itthā Kandramaso grihe.

The 'gor apīkyam nāma' may be compared with 'gor apīkyam padam' of IX 71, 5 (about which vide p. 190 *ante*), and with 'apīkyam guhyam nāma gonām' of IX. 87, 3 (about which vide p. 290 *ante*). The Orion is the place of the summer cows or rays; and as the summer rays attended by the summer rains are the cause of the teeming life of the summer creation and as the summer creation is taken as a simile to the Creation at the beginning, the rays showered by the summer sun are metaphorically the souls of creatures sent forth by the Creator *Tvashtar*. *Tvashtar*, meaning the fashioner, seems to be one of the names of the summer sun who is the metaphor for the Creator. *Tvashtar* is known as the maker of *rūpāni*, forms, (*Rig Veda* X. 110, 9). The forms are the bodies of creatures and beings. He is called *Viśva-*

rûpa, the wearer of all forms (I. 13, 10), evidently because He is the Self in all forms. The Creation is called *vyākaraṇa* of *nāma-rûpe*, the making of name and form (*Klānd. Up. VI. 3, 2*; and *Br. Ār. Up. I. 4, 7*). This theory of *nāma-rûpa* seems to be as old as the *Rig Veda* itself; for, in *VIII. 41, 5*, names and forms are mentioned in such close connection as to show that a knowledge of names of objects is necessary to bring about the forms of them, and the verse is noteworthy as mentioning the same 'mysterious hidden names,' which as above shown, are mentioned in I. 84, 15; IX. 71, 5 and 67, 3. The verse is about the Creator under the name of *Varuna* :—

Yo dhartā bhuvanānām, ya usrānām
apikyā veda nāmāni guhyā,
Sa kaviḥ kāvyā puru-rūpam
Dyaur iva pushyati.

He who supports the worlds and is the Poet knowing the mysterious hidden names of the *usras*, He brings forth and maintains each varied form, like *Dyauh*, the sky.*

Usras mean both the morning-beams and cows. This verse seems to mean more than merely the advent of the morning rays. Taking the morning as a simile to the dawn of the period of Creation, the Creator *Varuna*, who as the omniscient Poet has all the names—the concepts—of all the would-be creatures concealed in his mind, utters forth those names and thereby makes the varied forms, just as at the dawn of summer the sun showers forth his rays as so many names and forms as it were of the summer creation. It appears to me that the Vedic poets looked upon the names of objects as the very souls of those objects. *Indra* the rainer is another name of the summer sun as the Creator. He finds the name—the concept—of the summer creation in the *Orion-Sacrifice* when he comes in conjunction with it.

* The vast sky that contains the stars seems to be used as a simile to God.

The Brāhadāraṇyaka II. 5, already referred to about the Honey being the Ātman, quotes also verse 18 of Rig Veda VI. 47, as containing the Honey which Dadhyak taught to the Asvins and which the Rishi of that Sūkta saw. The verse says about Indra thus :—

Rûpam-rûpam prati-rûpo babhûva,
tad asya rûpam pratikakshanâya.
Indro mâyâbhih pûru-rûpa iyate,
yuktâ hy asya harayaś satâ dasa.

Form-and-form has he become a model form (?)
of every form. That is his form (for us) to see.
Indra is moving (having become) multiform by his
mâyâh, measuring or forming powers; his ten
times a hundred horses are yoked indeed.*

The various forms of the summer creation, such as the different kinds of crops, herbs, and fruits and insects and birds and many kinds of animals may well be fancied to be evolved by the heat and rain of the summer sun, as if he himself became all these by means of his rays, like the father multiplying as his sons. Moreover, the beneficent sun looks upon all alike. That is his spiritual aspect worthy to be seen by us for the purpose of our giving up mutual strife. The horses are his summer rays. He moves with them and pours them down as life, when the forms are evolved. That the Indra of this verse means the Creator in the metaphor of the sun is evident from his being called Tvashṭar in the next verse. The mâyâ of Indra appears to be His power of measuring, that is, of forming every object by naming it. Mâyâ seems to be derived from mât. There are two roots of mât, one numbered as 23 and 114 in Prof. Max Müller's list meaning 'measure' or 'knowledge', and the other numbered as 119, meaning 'noise, bellow.' Do the two roots converge and give one and the same meaning? Each nâman

* Mr. Griffith has rendered prati-rûpa as 'the model'. With this verse in view, verses 9, 10 and 11 of Katha Up. II. 5 seem to have been composed.

or word is noise, sound, having its own meaning. It is a measure of the object it means; and is the knowledge of it. Without it, the knowledge of the object would be vague and indefinite and not fit to be *śrīṣṭa*, issued out, from the mind. The Creator's wondrous power over the yet formless subtle material of nature that is comprised within His Infinitely vast Self is so true and He is so Truthful that He has simply to word out His concepts from within Himself, with the forms as the simultaneous result with Himself as the In-Dweller in every one of them.

The verse VI. 17, 18 of the Rig Veda above quoted may be compared with the first half of verse 8 of the same Veda III. 53, which says:—

Rûpam - rūpam Maghavā bobhavīti.

mâyāḥ krinvānas tanvam pari svām.

Maghavan (Indra) becomes form-and-form, making *mâyāḥ* with his own *tanū*.

Tanū ordinarily means body and as the phenomenal objects are as it were forms, bodies, to the Self who is the In-dweller (vide the Antaryāmi-Brāhmaṇa III. 7 of the Brīhadāraṇyaka Upanishad), he measures them out from Himself when wording out the universe. Or *tanū* here means Indra's spiritual nature as the One Self of all. He has measured his Self completely into every form, creature, in order, it is implied, to regard and love all as himself, and therefore it is said he became multiform. If we count the sacred fire maintained in every house, the sum total would be thousands of Agnis, and so Agni though one is manifold. Likewise the One Parusha by reason of being *fully* in each and *all* the creatures is manifold—*alike* in one and *all* of them. He is in the innermost recess of every heart, small and only of the size of *aṅguṣṭha*, thumb, if viewed in respect of the size of the heart, but really infinitely great (*anor anīyān mahato mahīyān*).

The word *mâyā* occurs in many other places in the Rig Veda, of which I select a few here:—Agni, the divine Holar priest, sends upward with his *mâyā* a hymn of glorious

brilliance (I. 144, 1). The sun purifies the worlds with his *mâyâ* (I. 160, 3). With his *mâyâ* Indra stays the canopy of heaven from falling (II. 17, 5). The immortal Agni leads the way with his *mâyâ* (III. 27, 7). Indra with his *mâyâ* resists the overflowing stream, and with his *mâyâ* and weapons he puts thirty thousand *Dâsas* to slumber (IV. 30, 12 and 21). Mitra and Varuna, by the *mâyâ* of the Asura, cause heaven to rain; their *mâyâ* rests in heaven; and they guard the ordinances with Asura's *mâyâ* (V. 63, 3; 4; 7). Here Asura means the most powerful god and not an enemy of the gods, and his *mâyâ* cannot be any deceitful magic power but true power. But there are verses in which the evil powers also are stated to have their *mâyâs*, which seem to mean their evil thoughts and designs and which crumble to pieces before the *mâyâ* of the gods. With his *mâyâ* Indra kills the beast who has his *mâyâ*, '*mâyina m mṛigam*' (I. 80, 7). Indra kills the demon male or female, who wishes to triumph with his or her *mâyâ* (VII. 104, 24). No mortal with his *mâyâ* can ever prevail over Agni (VIII. 23, 15).

In course of time when Asura came to mean an evil power (vide p. 280 ante about the Asuras), Asura's *mâyâ* was susceptible of being understood as magic power and Indra's *mâyâ* also as the illusion of the *indriyas* or senses. This must be the reason why magic came to be called *indrajāla*, Indra's mesh. In connection with *mâyâ* we should not overlook the Pauranic Maya, the wonderful architect of the Asuras, in contradistinction to Visvakarman, the architect of the Devas. I think the name Maya is the outcome of an attempt to derive the word *mâyâ*, as a patronymic, from *maya*. In the essay on Creation more will be said about the theory of name and form.

The *Rig Veda* X. 171, 2 says that Indra cuts off the head of the swift-moving Makha and comes to the home of the Somin, soma-sacrificer. Makha cannot be construed as a malign being. The

Indra as
Makhoghna.

Taitt. Samhitā III. 2, 3 distinctly says that Prajāpati is Sacrifice, and the next Anuvāka, 4, says that Sacrifice is Makha, and praises Rudra, Indra, and Agni thus:—

Namo Rudrāya Makha g h n e .

Nama Indrāya Makha g h n e .

Namo 'gnaye Makha g h n e .

Salutation to Rudra, the striker of Makha.

Salutation to Indra, the striker of Makha.

Salutation to Agni, the striker of Makha.

It also says—'May the yajnas, same, of Makha come to me'. As thus Makha is Prajāpati as Sacrifice whose fame is coveted, the saying that he was struck or killed should I think be construed in the same manner as we do the expressions often found in the Brāhmanas about conquering Svarga or Heaven. The conquering means the obtaining. As the Orion is the starry Sacrifice-Man in the sky and as it is also the starry Deer containing the asterism Mrigasiras, the Deer's head, the heavenly poetry is that, rising heliacally, Sacrifice-Orion runs away from the sun Indra and the gods, the solar rays; but the sun's gradual progress in winter towards the Orion is his hunting the most coveted game, the Sacrifice-Deer, and at the Conjunction he obtains and kills and enjoys it, as the most delicious food. From the hunter's point of view the game killed by him is not his enemy but food. Under one fancy the Orion is the Sacrifice-Deer killed by the sun Indra, while under another it is the home of the moon Soma, who is the sacrificer in the sky offering the milk of his light—his Self—as the sacred drink to the sun, the emblem of the Supreme Self.

The Rig Veda I. 6, 8 says that with Indra's heavenly hosts (the Maruts) the powerful Makha sings (praises to Indra). This may be taken to mean that at the Conjunction the Orion-Sacrifice Makha accompanied by the summer rays pays homage to the sun.

I now refer to some of the verses of the Rig Veda in which the word makha occurs as qualifying several gods. Does not makha in all these verses mean 'coveting'?

The Maruts who are *makhâh*, coveting (the oblations), come to the sacrifice (I. 64, 11), 'The earth trembles from the coveting (*makhēbhyaḥ*) Maruts (VI. 66, 9). Indra advances with the youths (the *Āṅgirasas*, who are identical with the Maruts) *makhasyan*, covetingly, and the *adri* (the soma-pressing stone) pours forth its contents (III. 31, 7). The Soma juice flows to the sieve like *makha*, one who covets (IX. 20, 7); that is runs as if coveting or longing for something. *Pūshan*, Indra, *Savitā*, and *Agni* are called *makha* in I. 138, 1; III. 31, 2; VI. 71, 1; and X. 11, 6 respectively. In I. 134, 1, *Vāyu* is invoked to come for the given thing of *Makha* (*makhasya dāvaṇe*), that is for receiving the oblation of Sacrifice, which is personified, as in I. 6, 8, as the worshipper offering the oblations. Sacrifice covets the presence of the gods and the gods covet Sacrifice as worth coveting for and so both are *makhas*.

Under X. 171, 2, already quoted, about Indra's cutting off the head of *Makha*, Wilson refers to a legend cited by *Sāyana* as to how the head of the personified Sacrifice, as he attempted to escape in human form from the gods, was cut off by Indra. The following legend is found in the *Satapatha Brāhmaṇa* XIV. 1, 1, 1 (Muir, IV. p. 124):—

The Devas performed a sacrifice at *Kruksheṭra*, which was their sacrificial ground (*Devānām Devayajanam*) and which became their altar. Their object was to attain prosperity, become famous, and eat food. They said:—'Whoever among us through toil, austerity, faith, sacrifice and oblations first comprehends the issue (*udrikam*) of the sacrifice, let him be the most eminent of us; this (shall be) common to us all—(*tad unakḥ sarveshām saha iti*)'. *Vishnu* at-

tained that object and became the most eminent of the gods. 'He who is this Vishnu is Sacrifice, and he who is this Sacrifice is the Âditya. Vishnu could not control [his love of] this fame.* Taking his bow and three arrows, he departed. He stood resting his head on the end of his [bended] bow. Being unable to overcome him, the gods sat down all around him.' The *vamrayaḥ*, ants, otherwise called *upaḍḍikāḥ*, obtained from the gods the boon of enjoying food and finding waters even in the desert, and gnawed the bowstring [at the lower end], when the bow sprang and took off Vishnu's head, which fell, making the sound *ghrīṇ*, hence the name of the Gharma vessel. That, having fallen, (*patitvā*) became that Âditya. Vishnu became extended (*prāvṛjyata*), hence the Pravargya received its appellation. The gods then said:— 'A great hero (*mahān virāḥ*) of ours has fallen (*apāt*).' Hence arose the name of the vessel Mahāvira. . . . The gods rushed towards him. Indra first reached him and, embracing him, came into contact with him limb by limb, and became this fame, which Indra is. . . . Then they divided Sacrifice-Vishnu into three portions. . . . With that headless Sacrifice, the gods went on worshipping and toiling.

The Taitt. Aranyaka V. 1, 1—7, (Muir IV. p. 127) in giving the above story in its own way says:—

When *yasaḥ*, glory, came to Makha Vaishnava among the gods, he eagerly desired it† (*tadnyakāmayaṭa*) and departed with it.

* Muir says — "It seems as if there were a play of words here, the word *yasaḥ*, 'fame' having reference to the words *sa yaḥ sa viṣṇu*, &c. 'He who [is] this Vishnu,' &c. 'He who [is] this sacrifice', &c.

† Is this trait of the story that Makha desired fame and could not control his love of it due to the meaning of Makha as the *coreling*, if that is the meaning?

When Makha's head went off, it travelled through heaven and earth and from its so travelling (prâvartata), the Pravargya derived its name. The gods divided Makha when prostrate into three parts, Agni taking the morning oblation, Indra the midday oblation, and the Visvedevas the third libation. Sacrificing with this headless sacrifice the gods neither obtained blessings, nor conquered heaven. The Asvins joined the head in consideration of their getting a graha of the soma libation; and then "sacrificing with this sacrifice with a head, they obtained blessings, they conquered heaven."

The same Aranyaka in I. 1, 5 says: One end of the bow was in the sky and the other end rested on the earth. Indra, assuming the form of the vanris, ants, cut off the string himself; and this is the stringless bow called Indra-dhanu that is seen in the colours of the rain cloud. This itself is (the bow) of Samya, the son of Brîhaspati. This is the bow of Rudra. It was the end of Rudra's bow which cut off the head; it became the Pravargya. Therefore he who sacrifices with the Pravargya sets Rudra's head again.

The Talavakâra Brâhmana* says that, "That head of the sacrifice that was cut off is yonder sun," and that the Asvins were enabled to put the head of the sacrifice on in its place by the knowledge which they obtained from Rîshi Dadhyak. The Taitt. Aranyaka V. 4, 8 says:—'The Pravargya is the head of the Sacrifice. This Aditya (sun) is indeed the Pravargya; his rays are the Maruts.' Not only the Pravargya but also some other objects are praised as being the head of Sacrifice, for instance, the Taitt. Samhitâ II. 5, 11. 7 says the âghâra, the unction of clarified butter, is the head of Sacrifice, and further on in IV. 1, 5, 3,

* A translation of the story by Prof. W. D. Whitney is republished in the *Indian Antiquary* for January 1884. Vol. XIII. p. 21.

as explained in V. 1, 6, 3, the *ukhâ* is said to be the head of Sacrifice, while in VI. 2, 11 the *havirdhâna* is praised as the head of sacrifice.

When as above shown we find in one place that Rudra's head is the head of Sacrifice and in another that Rudra is Makhagna, the striker of Sacrifice, the result obtained is that Rudra strikes himself, that is, if striking means obtaining, he obtains him-Self. Both Rudra and Indra are each that holy aspect of Father *Prajâpati* which exhibits Him as Son obtaining Him-Self as Father. Therefore Indra as the Son is the Ideal Knower of Father, and Father *Prajâpati* as Sacrifice is Vishnu, the Pervader that has sacrificed Himself into all creatures to love them all as Himself. That is the same of Sacrifice worth having; and it has to be had by conquering i.e. obtaining Him. The *Mundaka Upanishad* II. 2, 4 says how Brahman should be conquered: the Om is the bow, the Self of the knower is the arrow, and Brahman is the aim to shoot at diligently. In our story also which seems to be much older than the *Upanishad*, the same Om may be taken to be the bow of Sacrifice, having the Head, the Self, at its -top. The Ideal Knower Indra must know how to discharge the bow and so he becomes the ants, probably the white-ants. What is meant by the ants? Apparently common love which makes the ants combine and work together for their common good. Many a people torn asunder by internal strife may derive a profitable lesson from the ants. The knower Indra multiplies himself as the ants, as love-manifold, by regarding all creatures as Himself, and this quality is able to gnaw the string and discharge the head. The head, the seat of thought, is the best part of man's body and is a fit metaphor for the knower's Self; and so the head discharged seems to be the enlightened Self of the knower himself. Why then is the head described as the head of Sacrifice and not of Indra? Not wishing to be divided from the Supreme Self *Yajûa-Vishnu*, the knower contemplates Him as 'So 'ham', 'I am He', and says thus:—

Tvam vâ aham asmi Bhagavo! Devate!
Aham vâ tvam asi Bhagavo! Devate!

Thou I am, O Blessed Deity!

I Thou art, O Blessed-Deity! *

The goodness of the Supreme Self who regards all creatures as Himself is the ideal to be attained by the knower, and when that is attained the knower becomes the enlightened Self—one with the Supreme Self. The two heads then become one head in contradistinction to the discord which had previously existed between them when one, the human, was acting against the Other, the Divine. O Lord Sacrifice! my head is Thine—I am Thine. Thus realizing his head as the head of Sacrifice, Indra discharges it from the top of the bow of Sacrifice and thereby makes his Self Rîtaja, born from Sacrifice, and Âditya, son of the altar Aditi. The expression that the head having fallen became Âditya, the sun, should be construed as meaning not that it *fell* but that it *flew* and became *patañga*, bird.† Therefore the discharged head pervades heaven and earth as universal love. That is the Pravargya, the travelling through heaven and earth, according to one esoteric interpretation, or the being expanded, according to the other. By thus discharging the head, Indra becomes fit to come into contact with Vishnu limb by limb, that is, to completely measure himself with Him—to be one with Him. This measuring or embracing may be compared with the expression, 'Prâjñenâtmanâ samparishvaktah', the being embraced by the Knowing Self (Br. Ar. Up. IV. 3, 21). Sacrifice-Vishnu whom Indra measures is Indra's *tanû*; for, the Taitt. Saubhâtâ III. 3, 7, 3 says:—
'Indrasya vâ eshâ yajûryâ tanûr yad

* This text, which seems to be Vedic, is quoted by Dhagavân Rāmānuja under the Brahma-sutra IV 1, 3

† Patañga is a name of the Sun who is the metaphor for the all-seeing, all-pervading, Self Cf. 'Trisanku's fall' (p. 104 ante) and Yayāti's fall' (p. 203 ante), where 'fall' really means *flight*. The Knower is winged, vide Vedic text quoted at p. 236 ante. So the fall of the Great Hero seems to mean his flight. The story bristles with puns and puzzles.

Yajñāh. 'Tanū' there seems to mean not body but the Self's own spiritual rūpa (about which vide the concluding portion of the *Khând. Up.* quoted at p. 100 *ante*). According to the *Purnushasūktā*, *Purnusha* is another name for *Yajñā*, Sacrifice; and I think the whole spirit of the *Purnusha-sūktā* would be missed if *Purnusha* is not understood as the In-dweller of all creatures, as defined in a verse quoted in the *Bṛihadāranyaka Upanishad* II. 5, 18, (the same as is quoted at p. 103 *ante*) It must have been a very ancient verse, as the upanishad says that it was sung by a *Rishi* and that the *Parusha* it speaks of is the Honey which *Dadhyaḥ* taught to the *Āsvins*. *Parusha* the universal Self, is the measure of *Yajñā*, Sacrifice, as a verse which is much used in several rites and which is found in the *Taitt. Brāhmaṇa* III. 7, 11, 5 says:—

Parusha-sammito Yajño

Yajñāh Purusha-sammitah.

Agni tad asya kalpaya,

tvam hi vettha yathātatham.

Sacrifice is of the measure of *Parusha*. Yea, Sacrifice is of the measure of *Parusha*. O *Agni*, obtain it for this (sacrificer); for, thou knowest the truth (of Sacrifice).

No one can measure himself with another unless he is perfectly equal to him. As Sacrifice-*Parusha* is *Vishnu*, the all-pervader, *Indra* becomes the all-pervader by measuring himself with Him. Thus Sacrifice-*Vishnu* is the all aim and action or conduct of *Indra Satakratu*. *Indra* should not be considered as having embraced and measured the headless sacrifice. It was the *Devas* that worked with the headless sacrifice. They are the senses (vide p. 250 *ante*). Useless would be the *kratu*, action, of the *Devas*, the senses of man, if it has not the purpose of the Universal Self as its head; and headless—most stupid—is it to indulge in acts of selfishness, greed, lust, &c.

The *Taitt. Samhitā* V. 2, 5, 1 says that, measured by Sacrifice-*Parusha*, the sacrificer becomes so high as his

up-stretched arms (*ūrdhva-bāhu*) would reach and that he becomes bird. Both these are metaphorical expressions. The knower by his universal love stretches himself beyond the limit of his body as he becomes one with the Great *Puruṣa* that dwells in all. For the same reason he is a high-soaring bird. The Great *Puruṣa* is *vitata*, stretched, everywhere.

In the *Rig Veda* *Vishnu* is celebrated for his three strides, which seems to mean his pervading over the three regions, here, below, and up, that is, everywhere. *Vishnu* strides for the sake of *Indra* (VIII. 52, 2). *Indra* addresses *Vishnu*,—Friend *Vishnu*! stride well; let us kill *Vṛitra* (VIII. 100, 12). Another verse (IV. 18, 11) says:—

*Athā 'bravid Vṛitram Indro hanishyan,
Sakhe Vishno vitaram vikramasva.*

And then, wishing to kill *Vṛitra* *Indra* said,
Friend *Vishnu*! stride well.

Vṛitra is darkness, sin. As *Vishnu* is the Self of Sacrifice, he must stride well, that is pervade everywhere as universal love, before *Indra* can kill the sin of narrow selfishness.

The *Taitt. Brāhmaṇa* III. 12, 3 has four verses commencing with, '*Karānam pavitram vitatam purānam*,' about that pure, extended, ancient *karānam* purified by which man crosses sin, the enemy. It is the door to the *Loka* (the Supreme Self as the only world worth having); it is brilliant; it yields immensely the showers of immortality; may this *karānam* place happiness in the world. I think that this extended *karānam* is Sacrifice-*Vishnu*'s all pervading stride.

This '*vi-tatam karānam*' may well be compared with verse 1 of *Rig Veda* X. 130, in which *Prajāpati*'s Sacrifice is spoken of as that Sacrifice who is extended everywhere by his threads. (*Yo Yajño visvatas tantubhis tataḥ*). The all-pervading *Puruṣa* is the thread underlying and holding together all the objects of the universe. In the ethical world, it is truly the threads of Sacrifice as universal love that bind together

society, which would otherwise be cut to pieces by mutual strife.

If this Sacrifice is not maintained continuously throughout life, it becomes *vikkhinna*, cut off or torn off. It becomes *sandhita*, joined together, if by re-suming it clarified butter is offered into the fire, repeating this verse:—

Mano Jyotir jushatām ājyam
vikkhinnaṃ Yajñam sam imam dadhātu
Brihaspatis tanutām imam no
Visvedevāḥ iha mādayantām.*

May (Agni who is the universal) Mind—Light—accept (this) clarified butter and join together this cut off Sacrifice. May Brihaspati make this (Sacrifice, entire), and may the Visvedevas delight here (in this rite.).

To be addressed as Mind, Agni the fire must represent the Supreme Self, the All-Knower. I think the butter represents the soul of the sacrificer realized as the Self and offered unto the Supreme Self, and the sacrificer himself is the cut off Sacrifice who by this rite—i.e. by realizing the meaning of this rite—becomes joined together and entire. Brihaspati, the lord of words, that is, of whatever wisdom there is in the Vedic words, helps this rite of self-sacrifice; and the Visvedevas, † the senses, ought to delight in it, by giving up all worldly pursuits.

About Yajñopavita, the sacred thread of Sacrifice which every *dvija* wears, the Taitt. Āranyaka II 1, 1 says to this effect:—

The Devas and Asuras commenced their respective sacrifices, vying with each other to go to Svarga, Heaven. The Asuras strove and acted hurriedly. But the Devas acted with

* This verse occurs in the Taitt. Samhitā in I. 5, 3 and many other places.

† Vide p. 250 ante about the Visvedevas being the senses and p. 320 ante about the senses being the seven Rishis.

Brahmakarya, godliness and tapas, contemplation. The Asuras blinked, not knowing (Brahmakarya and tapas), and were vanquished and could not go to Svarga. The Devas went to Svarga by means of their prasrita, well stretched out or extended, sacrifice and vanquished the Asuras. Extended, indeed, would be the sacrifice of the Brâhman who wears the Yajñopavîta.

It is thus clear that the thread of Sacrifice, otherwise called Brahmasûtra, is symbolical of the Self who, as the thread of love, has entered into all creatures to regard them all as himself. Wearing this thread and realizing in thought, word, and deed, its deep significance, man becomes Sacrifice extended.

Thus, the Pravargya resuscitates man spiritually and makes him fit to be spoken of as prâvrījyâta, prâvartâta, vitâta, and prasrita, all denoting his unbounded expansion.

The rain-bow with which the Taitt. Âtanyaka identifies the bow which sprang when its string was gnawed by Indra may be taken to represent Devayâna, the Path of Light, which takes the knower that has become the Self to Heaven, the World of Self.

About this Path over the rain-bow the Bṛihadâraṇyaka IV. 4, 8 quotes two old verses. The rain-bow which is seen as an arch springing up from the earth to the sky seems to be fancied as a beautiful ladder for ascending to the sky from both ends and therefore a fit metaphor for the Path over the spiritual bow of Sacrifice; for the rain-cloud itself over which the rainbow is formed and which sacrifices, that is distributes, itself as rain for general good, is another fit metaphor for Sacrifice-Vishnu, the showerer of immortality, and therefore, it seems to me, the Purânics depict Vishnu as being black like the rain cloud (megha-syâma) and as wearing a silk cloth of pîta, yellow, colour, the rainbow as well as the lightning being that cloth.

One of the Vedic names for the rain-cloud is *Krishna*, black, which means also the black deer which is a symbol of Sacrifice, as the *Scuti* says :—

Yajño ha Devabhya 'pakakrāma.

Sa *Krishno* bhūtvā kakāra.

Sacrifice went away from the Devas.

He became a black deer and travelled.

Both these metaphors for the Sacrifice, viz. the rain-cloud and the deer are found in the stories about Vishnu in his incarnation as *Krishna*, who is born in *Sravana*, the rainy season and who at last is shot like a deer. In the essay on *Krishna* more will be said about him.

Phenomenally, at the Conjunction the sun *Indra* as the brilliant head is one with the Orion-Sacrifice, and when in due course the Orion rises heliacally by the apparent progress of the sun to the next constellation, it is fancied as though the sun-head was shot forth from the Orion-Sacrifice, and went up to his highest northern point at the summer solstice when he performs his act of sacrifice and universal love by showering the rains. Then comes the autumnal harvest, and then, he hurries over winter back to the Conjunction and there embraces the Orion. His fame consists in his so embracing the Orion year after year and thereby showering the summer rains. Man must be warm-hearted and rain himself all around as compassion and charity.

*Indra shoots
the Bear of
Sacrifice*

The *Rig Veda* I. 61, 7, which occurs in a *Sūkti* the deity of which is *Indra*, says :—

Asyedn mātaḥ savaneshu sadyo
mahā pitum papivān lārvannā.

Mushāyad Vishnuḥ pakatam sahiyān
vidhyad Varāham tiro adrim ustā.

At the savanas (performed in honor) of this Measurer (i.e. *Indra*), he (*Indra*) straightway drank the potion (and ate) the pleasant food.

Vishnu stole or carried away the food; (but India) the piercer of the mountain (rain-cloud) shot the Boar.

The meaning seems to be this. At the Conjunction the sun Indra becomes the Measurer, the Creator, of the summer forms. To obtain strength for his doing so, he eats the Orion-Sacrifice-Vishnu as his delicious food. But when winter comes, the sun finds that Vishnu has gone to the opposition, taking away himself who is the sun's summer food. To regain his summer glory the sun hunts Vishnu as the Boar and, when the Conjunction comes back, shoots Him and finds all his joy in Him.

Esoterically, when man falls into darkness he finds that the Supreme Self, Sacrifice Vishnu, has gone away from him with all the wealth of sacrifice. So he must hunt Him, shoot his soul into Him and enjoy Him.

I have taken the Boar shot to be Vishnu himself as it is the carrier away that must be hunted and shot and as the Boar is called *emush varâha*, the stealing boar, in *Rig Veda VIII. 66, 10* (counted excluding the *Vâkshilya* hymns), which says:

"The wide striding Vishnu urged by thee O Indra! brought for thee all (these things), a hundred buffaloes, broth cooked with milk and a fierce (?) hog", Muir IV. p. 91.

The original of 'fierce hog' is *emusham varâham*. As *emush* seems to be of the same import as the verb *mushâyat* of I. 61, 7, I have ventured to render it as 'stealing boar'. This verse, VIII. 66, 10, exhibits the Orion Vishnu as striding gradually sunward in the sky of winter and at last in the Conjunction giving himself up to the sun as the food of all kinds of game including the Boar that had carried away the summer wealth and food.

A Vedic story quoted at Muir IV. p. 39, seems to be a comment on the two *Rig Vedic* verses above quoted and is to the following effect:—

Sacrifice, assuming the form of Vishnu, disappeared from among the Devas and entered into the earth. The Devas joined hands and searched for him. Indra (the head of the Devas) passed over above him, when the latter questioned 'Who art thou?' Indra said, 'I am *durgēhantā*,—one who slays in a castle,' and enquired who the questioner was. Vishnu said, 'I am *durgādāhartā*, one who brings (booty) from a castle. This Boar, the plunderer of wealth (*vāma-mośhaḥ*) keeps the *vittam vedyam*, the wealth fit to be known or had of the Asuras on the other side of seven hills; kill him if thou art a slayer in a castle.' Indra, plucking a bunch of kusa grass, pierced through the seven hills and slew the Boar; and then sacrifice Vishnu, in order to show that he was the bringer of booty from a castle, brought the sacrifice for the Devas. Inasmuch as they obtained (*avindata*) the wealth of the Asuras, this is why the altar is called Vedit.

Thus Vishnu is both Sacrifice and the bringer of Sacrifice. The *Vāma-mośha varāha* or the plundering boar seems to be identical with the *emush varāha* of Rig Veda VIII. 66, 10; and when the Taitt. Sambhitā says that Vishnu is the *āhartā*, bringer, of sacrifice, there seems to be a play upon the word *varāha* itself, it being taken to mean one who brings *vara* (*vara-āhartā* = *varāhaḥ*). *Vara* means that which is fit to be selected and had. The Ait. Brāhmaṇa I. 13, referring to the text "*athāim avasya vara āprithivyāḥ*," says that *vara* means *devayajana*, the place for sacrificing to the gods, (M. Haug. p. 28). The expression, '*vara āprithivyāḥ*' occurs in Rig Veda III. 53, 11, where Mr. Griffith renders it as the "*Earth's choicest place*—the altar." Indeed, in our story, the sacrifice brought is in the form of the altar *vedi*; and

as *vedī* is derived from *vid* to obtain, or to know, a root from which *vitta*, wealth (literally that which is obtained or known) is derived, what is indicated is that the whole wealth obtained is the altar of self-sacrifice. *Durge hantā*, the killer in the castle, seems to be a paraphrase of *Purandara*, which is one of the names of *Indra* according to the *Rig Veda* and which seems esoterically to mean the demolisher of the body-castle. In the *Khândogya Upanishad* *Indra* learns the bodyless Self from *Prajāpati*. Immediately before *Indra*'s studentship under *Prajāpati* the *Khândogya* describes the Self as concealed in *anrīta*, the unreal phenomenal screen, and as not easily found. Although He is so very near men pass over Him just as *a-kshetrājñāḥ*, those who do not know the secret of the ground, pass over the golden treasure lying buried under their very feet (*Khând. Up. VIII. 3, 2*). It seems to me that from this simile, *kshetrājñā*, an epithet of the knower, has arisen. Its original meaning seems to be 'one who knows the Gold, the Self, concealed in his own *kshetra*, body.' Not knowing his own *kshetra* as containing the Gold, man wanders from one outward thing to another. Exactly like this, the *Taitt. Samhitā* exhibits *Indra* as passing over *Vishnu*; and to indicate that *Vishnu* is the golden treasure, it is said that he entered into the earth. Seeing that so great a hero as *Indra Purandara* is passing over Him without finding Him, He teaches him to shoot the Boar which is on the other side of the seven hills. What are the seven hills? It appears to me they represent the senses which in Vedic texts* are referred to as the Seven *Rishis* of the head. The knower must shoot through his senses—through the phenomenal world grasped by the senses—in order to find His Serene Highness, the Self, that is beyond them. The simple weapon, the *kusa* grass, selected for the purpose, is made into what is called *pa-*

* Vide p. 320 ante.

vitra and worn on the ring-finger by the knower during his upâsana, contemplation. The expression kusâ-gra b u d d h i means one whose intellect is as keen as the point of the kusa grass. It appears to me therefore that the weapon of kusa grass represents a k â g r a t â or keen singleness of purpose with which the knower should shoot his soul to the Supreme Self. The knower, closing his eyes to the outer world of strife shoots at the big game, the Self, in the heart, in order to get Him and by His grace look upon all creatures as Self so that his strife with the outer world may cease. When the game is thus shot, it is revealed as the Self bringing the altar of Sacrifice to the knower. The altar is the wealth hoarded by the Asuras because it is by conquering the dark passions and breaking their stronghold that the Self can be obtained.

Phenomenally, the Orion Sacrifice Vishnu, rising heliacally, runs away from the sun Indra; but when the Conjunction comes the sun passes over him, shoots him as the boar and obtains him as the altar.

There are other Vedic passages about the Boar; but they will be quoted when dealing with the Puranic stories about the Boar incarnation of Vishnu. Only the story about Indra's shooting the Sacrifice Boar is stated and explained above, in illustration of the saying that Indra is Makhaghna, the striker of Sacrifice.

Rudra has two sides—terrible and good. The Satarud-
 riya speaks of his terrible aspects, which are
 Rudra as the fearful Rudras. The name Rudra itself,
 Makhaghna. meaning originally the howler, the roarer,
 applied to the roaring flame of Agni, was etymologically
 capable of making him terrible. But at the same time
 Rudra's good aspect is praised, as—'Y â t e R u d r a
 s i v â t a n â a g h o r â 'p â p a k â s i n i' * 'that good

* Vide the Satarudriya; Mnir. IV. 322.

propitiated him; and he became Agni Svishṭakṛit or 'he who makes the rite of ours well sacrificed (svishṭa); that portion of the Sacrifice which was pierced by Rudra is Rudriya (terrible); by eating a bit of it Pūshan lost his teeth and so an oblation made of flour is offered to him; likewise by eating it Bhaga had his eyes burnt, so they say Bhaga is blind.

The flour offering made to the god Pūshan seems to have given rise to the myth that he is toothless. Bhaga is connected with bhāgyn, wealth. Wealth in this world is not discriminating. It is often found with those who do not deserve it and absent from those who deserve it and who might use it well. Also, bhāga, share, may be derived from Bhaga; and so, among the gods Bhaga would have acted with etymological propriety if he at least had invited Rudra to the sacrifice and given him a bhāga, share, in it; but not seeing this propriety he became blind.

There are several Paurāṇic stories, differing from each other in the details, about Rudra's shooting the Sacrifice. Among them I take first the following strange version found in the last adhyāya of the Aishika section of the Sāṃptika Parva of the Mahābhārata.

In the olden time of Deva-yuga the gods performed a sacrifice according to the teaching of the Vedas. Not knowing Rudra correctly they did not provide a share for him. Sacrifice is divided into (1) Lokayajña, (2) Kriyāyajña, (3) Grīhaya-jña, (4) Pankabhūtyajña, and (5) Nriyajña. Out of Lokayajña and Nriyajña, Rudra created a bow measuring five kishkus. The Vashatkāra became the bowstring and the four aṅgas of the sacrifice became the two sannahanas. Rudra went armed with this bow and shot the Sacrifice in the heart with a terrible arrow. Thus shot, the Sacrifice, along with the fire of it flew up in the form of a deer and shone in that form in

the sky, pursued by Rudra; who then cut off the sun's (Savitar's) shoulders, pulled out Bhaga's eyes and smashed Pûshan's teeth; and the gods ran away in different directions. Having thus driven them all, Rudra, laughing at them, stood holding his bow to restrain them from coming back to the place. Then Vâk, Speech uttered by the gods, cut off the bowstring, and away the the bow sprang. Seeing Rudra thus disarmed, the Devas approached him with the sacrifice, implored his forgiveness and provided all the offerings as a share for him:—

Sarvâni ka havîmshy asya
deva-bhâgam akalpayan.

Thus propitiated Rudra placed his anger in the ocean—that anger which as fire drinks its water always; and he restored eyes, teeth and shoulders to Bhaga, Pûshan, and the sun.

It will be seen that this story is mixed up with the Vedic story of Sacrifice running away and standing with the bow. The Rudra of this story seems to me to be the Dog star Sirius, which is known as *Mrigavyâdha*. That star is Rudra because it is dedicated to him. In the diurnal apparent rotation of the celestial sphere from east to west, Sirius who is to the south east of the Orion-Sacrifice is fancied to be hunting the latter, which shines in the sky with the arrow-like Belt in its middle as if it was the arrow discharged into its heart by Sirius. Rising heliacally, Sirius goes on hunting the Orion and bringing the winter, when the sun's shoulders representing his summer strength are cut off and the gods who are the summer rays are driven away. But when the sun comes in conjunction with Sirius Rudra, the gods propitiate him and he restores the the sun's summer vigour.

Esoterically, Agni Rudra, the Son-God, is the best of knowers; for, as soon as he is churned out, he performs self-sacrifice as the *amritâhuti* offered into the *Âhavanîya* fire.

Agni is our Purohita, high priest, vide the very first verse of the *Rig Veda*. He is *Ālārya* to all students of the *Veda* and of the Self taught in the *Gāyatri* verse (vide the text 'Agnir *Ālāryas tava*', of the *Ēkāgnikānda*, p. 68 ante). The *Devas*, the senses, may exclude him from their selfish rites, which they call their sacrifice, and in which he has no joy. But the sacrifice he shoots is the real Sacrifice, the Supreme Self, of whom the permanent celestial Orion is the metaphor; and as the moon of Self-sacrifice is one of the eight forms of *Rudra*, and as the Orion's Belt represents the starry, i.e. immortal, *rūpa* of the moon who is the regent of it, the Belt is *Ālārya Rudra's Self*, the arrow, shot by the bow of charity and sacrifice unto the Great Sacrifice the Supreme Self. It is only this *Ālārya* who can be *Svīstakṛit*, teaching mankind the lesson that if they have the all-loving Self as their guiding principle in all their acts, those acts would become *svīṣṭa*, well-performed. Such a teacher cools his anger in the sea of calmness and becomes *śānta*. But at the same time he is *ugra*, fervent in his *tapas*, contemplation, of the vast Self of universal love, so much so that the fervour of his *tapas* always drinks Him. Why? To shower Him all round, like the sun who draws the vapour from the sea, in order to shower it as rain.

The more popular version which also has got many variants is that it was *Dakṣha's* sacrifice which was shot by *Rudra*.

The *Harivamśa* 222 says to this effect:—

Bṛihaspati the priest of the gods got *Dakṣha* to perform a horse sacrifice. In order to obtain a share in it, *Rudra*, with *Nandin*, performed *sāmitra*, the act of killing the sacrificial victim. *Nandin* is indeed *Rudra's* duplicate (*dvidhā bhūtam rūpam*) in the image of *Paruṣha* (*puruṣa-vigrahaḥ*)—that form which he became by himself, (as) the *Paramātmān* (the Supreme Self), by means of that eternal

brahman (meaning probably knowledge) which is ordained by Truthful Words (evidently the words of the Upanishads as teaching Brahman). But (being denied the share) Rudra and Nandin, accompanied by Rudra's terrible troops, destroyed the sacrifice and broke it day and night. Rudra shot it taking up the bow and arrow which the god Svayambhû (Prajâpati) had given him. Thus shot, the sacrifice (kratu) became a deer, and, even with the arrow imbedded in its body (*antargatena sareṇa*), ran to the god Brahmâ (Prajâpati) for protection. Brahmâ blessed the deer thus:—'Even shot by the arrow do thou stand in this form of deer in the sky, at the head of stars, in the company of Rudra and the eternal and undecaying Soma. Attended by the stars that travel in the sky, do thou become *dhr̥va*, eternal, and the star of stars (*jyotiḥshâm jyotirbhûtaḥ*).'

Vishnu then stood armed with bow and arrow and other weapons. Rudra shot Vishnu with an arrow; but Vishnu, the Self of all (*sarvâtmanî*) who is *brahman-sambhava* (he who became the Self of all creatures by means of brahman, knowledge) neither shook nor became angry, bearing up the body containing the six indriyas, senses.*

Vishnu in return shot Rudra with an arrow as deadly as the Brahma-danda but Rudra received the blow without shaking a bit. Seeing this Vishnu jumped (with joy) and embraced Rudra putting his hands round his neck. By this act Rudra became *Nīlakantha*, 'he of blue neck.' Thus embracing him, Vishnu said: 'Pardon me,

* Probably there is an allusion in this to Vishnu's name *Hṛshīkeśa*, which is construed as meaning the lord of hṛshīkas, senses, i. e. he of subdued senses.

thou art indeed the beginningless and deathless god, the teacher of knowledge to all creatures (*sarvabhûtagamâkâryak*); thou art not awayed by karma [action of the samsâric state]; thou hast no hatred to any creatures [because thou regardest all as thyself] and art therefore the best of beings.'

Nandin also struck Vishnu on the head by the bow called pinâka; but Vishnu, devoted to brahman, stood as still as a post, with patience and burning light or splendour and made Nandin transfixed (*stambhayâmasa*).

Then Vishnu became *prasaṇṇa*, pleased, and prescribed a share to Rudra in the sacrifice and made the sacrifice *sandhitak*, joined together.

Thus the Harivamsa distinctly gives a starry form to Daksha's sacrifice. That this starry deer is the Orion is made clear by its three attendants:—

- (1) Brahmâ to whom it is running for protection is the Rohinî constellation the regent of which is Brahmâ. Its position is immediately to the west of the Orion.
- (2) The Orion's Belt is not only the arrow but also Soma, the moon, who is its regent.
- (3) The reddish star called Ârdra which is the star Betelgeux in the north east corner of the Orion is Rudra, because Rudra is its regent.

The peculiarity of the Harivamsa version of the story is that Rudra comes in two forms, viz. himself and Nandin, for the sacrificial share, whereas all the other versions do not say anything about Nandin. The object seems to me to exhibit Rudra exactly as he is worshipped in his temples in two forms, one himself as the Linga and the other as the bull Nandin (meaning the bull of joy) placed in front of the Linga. These two forms, when iconical representation of the Vedic gods came into

vogue in the Purāṇic period, may have been derived from the following well known verse of Rig Veda IV. 58, 3 which is in praise of Agni and without which no Vedic rite in the fire is performed.

*Katvâri sringâ trayo asya pādâ
dvo sîrshe sapta hastâso asya,
Tridhâ baddho vṛishabho roravîti
Maho Devo martyân âvivesa.*

"Four are his horns, three are the feet that bear him; his heads are two, his hands are seven in number. Bound with a triple bond the steer roars loudly: the mighty god hath entered into mortals."—GRIFFITH.

This enigmatical verse is variously interpreted by the commentators. Sāyana takes the two heads to mean the Brahmandana and the Prayargya ceremonies. As Rudra is Agni Svishtakrit, his name Mahādeva seems to be a slightly changed form of Maho Deva of this very verse; and as it speaks of him as having two heads and as being the roaring Vṛishabha, bull, and Maho Deva, the Linga and the Bull worshipped in Siva's temples seem to be the iconical representation of this verse. 'Bound with triple bond' means that the threads of his universal love have tethered Him in the three regions, heaven, firmament, and earth; that is He pervades everywhere; the poetical idea is that but for His being so tethered, He would have been inaccessible. He has bound Himself as love to the universe; and this Great God has entered the mortals,—as what? as the Self that has ensouled them, i. e. regards and loves them all as Himself. This significance of His having entered the mortals as the Purusha or In-dweller is made clear, when at the end of the worship of Agni, the worshipper makes *âtma-saṁārōpana* of Him, that is puts Him in himself thus: he wafts his right palm over the flame, puts the warmed palm over his mouth and draws the breath in,

indicating thereby that he gulped Him down and placed Him within himself.

But, in the verse *katvâri sringâ* there is only one god praised as the Bull and Mahâdeva, and such being the case, would it not be contrary to the spirit of the Vedânta which teaches the One Brahman without a second to say that the Paurânic in whose days the Vedânta of the Upanishads must have been well studied thought it fit to contemplate Brahman in the dvaitic or two-fold aspect of the *Liûga* and the Bull in Siva's temples? Mahâdeva and his Bull appear to me to signify the meaning of the one Word Purushottama, the Best Purusha, and as *sihma*, lion, *vyâghra*, tiger, and *vrihabha*, bull, when compounded with the word *purusha*, man, makes him *purusha-sihma*, *purusha-vyâghra*, and *purusharhabha*, all meaning the 'best man', Mahâdeva's Bull appears to indicate His high quality—His *mahimâ* or greatness—by which He has made Himself the Purusha, the In-dweller of all creatures loving them all as Himself and therefore the Best In-dweller, in contradistinction to the *samsâric* man, who too is in-dweller but only in his single body so long as his soul's sympathies do not go beyond his body—beyond himself—to regard all creatures as himself. The word *purusha* is declined in two ways, one as *pûrshu sete iti purushah*, 'he who dwells in (plural) bodies,' the other as *puri sete iti purushah*, 'he who dwells in the (single) body.' God is Purusha in the former sense (vide the verse of the *Bṛihadâraṇyaka* quoted at p. 103 *ante*); and to show that He should not be mistaken for the *purusha* in the latter sense He is called Uttama-Purusha or Purushottama. I shall try to show when dealing with Vishnu's incarnations that His Narasihma or Man-lion incarnation simply means the Best-Man and is an illustration of Vishnu's name Purushottama. True, popularly, the name Purusha or Purushottama and the name Mahâdeva have exclusively

clung, the former to Vishnu and the latter to Rudra; but in the Mahâ-Nârâyaniya section of the Taitt. Upanishad Rudra Mahâdeva is distinctly called Purusha in one* of the Purusha-Gâyatri, and the Svetâsvatara Upanishad makes no distinction between Nârâyana and Rudra. As thus Nandin, the Bull, that showers the Âtmaic Joy is the mahimâ or greatness of the all-pervading Purusha or Vishnu aspect of Rudra, this His greatness, then, is the Bull on the high back of which He is enthroned. The Kândogya (VII. 24, 1) says that the Self is established in His own Greatness (sve mahimni), which is Himself as His Greatness; for, nothing else can contain or support the Infinite Self who is the support of all. The Kândogya VIII. 1, 6 says, "But those who depart from hence, after having discovered the Self and those true desires, for them there is freedom in all the worlds." The original of "and those true desires" is *etâms ka satyân kâman*. These true desires are of the Self, who in the same chapter is called *Satya-kâma* and *Satya-saṅkalpa*. So, it is necessary for the knower to know not only the Self but the Self's ever true sympathies of universal love. Without realizing those truthful desires of the Self, the Self cannot be known and realized; and therefore the Self and his universal Love, appear to be symbolized by the Linga (which literally means simply the Symbol) and the Bull. There is not the shadow of any two deities in them. There is only one deity in the apparent paradox of the two figures.

We have seen that the Devas held up Soma-grahas to the two Asura priests Sanda and Marka but denied them the contents thereof, and that Sanda means the bull (vide pp. 281—283 ante). "Well, the Devas" the poet seems to have argued in his own mind "denied the share to Sanda and Marka, with impunity; but I will show how mistaken the people would be if they likewise deny a share

*Tat Purushâya vidmahe, Mahâdevâya dhîmahi, tan no Rudraḥ praśodayât.

to my Bull (the *Vrishabha*, the showerer, of joy) and my Mahadeva."

Daksha means 'powerful' and is one of the names of the soma juice which is called *Daksha* and *Daksho rasha* (*Rig Veda* IX. 16, 2; 61, 18). In our story the sacrificer *Daksha* seems to be the moon; and both the moon and the sacrificer are included among the eight aspects of *Rudra*. The victim stands for the sacrificer and as the soma juice is said to be the *retas* of the horse (*Rig Veda* I. 164, 35), the immolation of the horse by *Rudra* may be taken to signify the pressing of the soma plant. By this self-squeezing, the Son God *Rudra* as the Ideal knower knows himself to be the Self and flows out as the juice of knowledge, love, and joy; and when the juice is offered into the fire of the sacrifice, it is his shooting Father Sacrifice—his knowing and becoming one with the Supreme Self. Every human being who realizes this paradox of shooting the Sacrifice becomes the Son, either like the fire churned out from the wood or like the soma juice that is pressed out, both of which are called *sutas*, sons, and throws himself into the Great Sacrifice.

Evidently to indicate that *Daksha's* Sacrifice that was shot at is identical with *Vishnu*, the story says that *Rudra* shot *Vishnu*. Their mutual shooting seems to be their holy communion. The knower is embraced by the *Prājñā* *Ātman* and becomes one with Him, as in that happy communion he does not know anything other than Him. Both the Supreme Self in the aspect of *Antaryāmi* or the Child in the heart's womb of all creatures, and the knower, are called 'Born of knowledge'; because the former simultaneously with the Creation has effused himself as the loving Self into all creatures and the knower also should do so, in order to regard all creatures as Self.

Nilakantha is a name for peacock, the neck of which is blue. It is an enemy of snakes, as it is called *bhujāṅga-bhuk*. We saw in the story of *Suparna* that the snakes esoterically represent the grovelling selfish desires. Our

Rudra is metaphorically *nilakantha* because as the paragon of a knower he kills the selfish desires. As the knower does so when self-sacrifice in the form of Vishnu embraces him and as Vishnu is metaphorically the black rain-cloud which dissolves itself in the form of rain, the blackness of the neck of Rudra *Nilakantha* is fancied to have been caused by the embrace. This origin of the blueness of Rudra's neck is mentioned in the *Mahābhārata* also, vide *Muṇi* IV. p. 240.

Nandin, is transfixed. The knower's Self is always transfixed in Sacrifice Vishnu, just as the arrow, the Orion's Belt, is transfixed in the Orion.

When the knower shoots himself into Sacrifice then only will Sacrifice be *sandhita*, joined, to Him.

The *Harivamsa* adds that the blood which flowed from the wounded deer is still seen at day break. This can only be the Dawn's fiery light, otherwise called *Arunodaya*, the rise of the sun's charioteer *Aruna*. That light removes the nightly darkness and should be taken in our story as a metaphor for *Ātmaic* knowledge that puts an end to all *samsāric* ignorance. The knower Rudra draws it from the Sacrifice that was struck, i.e. understood.

As in the story of *Suparna* (vide p. 259 *ante*), so here also the *Āruna* or red light may be taken to signify the *Sad-vidyā*, "Tat tvam asi." 'Thou art It', taught by *Āruni Uddālaka* to his son *Svetaketu* in the *Khândogya*. About the teacher of this great *Sad-vidyā*, the *Mahābhārata* must needs tell a story and it tells it at the very beginning, indicating thereby that there must be some connection between the *Vedāntic* knowledge and the esoterism concealed in the plots of the *Mahābhārata*. The story is this:—

Āruni was one of the three disciples of *Rishi Dhaumya*, who said to him:—*Gakṣha, kedā-rakṣandam baddhāna*: 'Go and dam up the rice land'. He went, but not knowing how to

darn up the water he toiled in vain and at last laid himself flat across and the water stood. Seeing that he did not return home, Dhanmya went to the rice land and called out 'Āruni! where art thou, my child? Come.' Āruni got up at once and said, 'Here I am, sir, I did so and so to stay the water.' As he rose at once tearing up the (miry) soil (that had settled down upon him), Dhanmya named him Uddālaka* and said, 'As thou hast done my word, thou wilt get happiness; all the Vedas and all the Sāstras will shine to thee.' Thus addressed, Āruni Uddālaka went away (his studentship being completed by his rise).

Here is the paradox of a dull student being pronounced learned for an act done in the dullest manner possible. But the truth concealed seems to be this. The rice field is the human body. The water is mind which always runs from one object to another in seeking worldly pleasures; but the knower performs *manassathairya*, the staying of mind within himself, by putting his Self across its *kāṅkalya*, flow. He then contemplates and realizes Brahman and tears himself up from the body, to the state of the Uttama-Parusha. As soon as man converts his body into a field so that he might spring up as the bumper crop of rice, grown only by staying the water, and devotes himself to sustain the hungry poor, his body becomes the sacred sacrificial field and he is said to be born from sacrifice.

The Ākārya Dhanmya (he of smoke) seems to be Agni, shining in the night. The sun as Āruni studies under Agni in winter. At the Conjunction he bunds up his light fully on the Orion Sacrificial Field and rising from it becomes Āditya, born from the altar. Thus born, he is the glorious summer sun, the source of the food crops that are reaped in autumn. His disciple Svetaketu, 'he whose rays are white' is the man of pure mind, even like the moon of self-sacrifice.

* L and r being interchangeable, the name, in order to understand the pun, should be read as ud-dāraka, he who tore himself up.

With his heavenward aspirations, the teacher in the Upanishad derives his teaching from the sun himself and the teaching is this:—‘All this (universe) is enselved by It. He (i.e. It*) is the Self. Thou art it, O Svetaketu.’ God’s sacrifice consists in enselving all creatures—in loving them all as Himself. Therefore He is the Self. Man also should become the Self by his self-sacrifice.

I shall now briefly allude to the other versions of the story about the destruction of Daksha’s sacrifice :

Being denied the share Rudra shoots at the sacrifice; but the gods and Rîhis propitiate him by uttering the Satarudîya and apportion to him a distinguished † share, vide the story in the Anusâsana-parvan of the Mahâbhârata quoted in Muir IV. 199—203.

The Sântiparvan of the Mahâbhârata 283 (the same as is quoted in Muir IV. pp. 373, and 374) says that not invited to the sacrifice by Daksha Rudra got angry. “A drop of sweat falls from his forehead from which a fire proceeds, out of which again a formidable being is born, Jvara (fever), which burns up the sacrifice,” which had taken the form of a deer “and puts the gods to flight,” &c.

The next adhyâya, 284, commences a more elaborate version, the purport of which is given in Muir, IV. 374—377. It prominently introduces the name of *Rishi Dadhîki*, a devotee of Rudra, as counselling Daksha not to overlook Rudra, the greatest of the gods. But Daksha says that the share is to be given to Vishnu, the lord of sacrifice. Then from the anger of Rudra terrible beings spring up, destroy and burn the sacrifice, cutting

* ‘He’ is used instead of ‘It’ to suit the gender of *Âtman*, the Self, which is always a masculine word.

† Rudrasya bhâgam yajûe la visishtam te tv akalpayan.

off its head. Those beings assume the forms of two beings, Virabhadra and Bhadrakālī and say that they are the offspring of Rudra's anger. Daksha then propitiates Rudra.

The same story, with the name of Dadhīli, occurs in the Kāśikhaṇḍa (vide the Vākāspatya dictionary under the word *kratu*), in which Daksha's sacrifice is called *anīśvara*, without *īśvara*. *īśvara* is one of the names of Rudra. Daksha brings Vishnu from Sveta-dvīpa and makes him his Yajñapurusha and the instructor of the sacrifice. This version mentions Virabhadra as the most heroic of Rudra's ganas, hosts.

The Bhāgavata Purāṇa (vide Muir IV. 377—385) has an elaborate version. It says that Daksha was Rudra's father-in-law. As Rudra does not get up to show respect to his own father the god Brahmā, Daksha calls Rudra *markata-lokana*, monkey-eyed, and Rudra's hosts curse Daksha to become *basta-mukha*, goat-headed. Bhrigu abuses Rudra, who then leaves the place, while Daksha and others "celebrated for a thousand years the sacrifice in which Vishnu was the object of adoration." Then, elated with pride, Daksha begins another sacrifice in which neither Brahmā nor Vishnu nor Rudra is present. Rudra's wife Sati goes uninvited but her father Daksha slights her. She sits in Yoga-Samādhi, contemplation, thinking of nothing else but the feet of her husband. A fire springs from her body and consumes it. Then Rudra's troops destroy the sacrifice, pluck out Bhrigu's beard and kill the *Rākhas* whom he had created in opposition to them; and Virabhadra cuts off Daksha's head. Then the gods bring Brahmā and Vishnu and approach and propitiate Rudra, who allows Daksha to be resuscitated with a goat's head. The beard of a goat is

stuck up to Bhṛigu. "The sacrifice is then recommenced, and in order to its completion, and to remove the pollution occasioned by the touch of Mahâdeva's warriors, an oblation is made to Vishnu on three platters Daksha, after adoring Vishnu, worships the other gods, and offers to Rudra his proper share* in the sacrifice. Then all the gods including Rudra worship Vishnu as the Supreme Deity. Sati, the daughter of Daksha, who had abandoned her original body, is born again as daughter of Himavat and Menâ."

In these stories the outward show of enmity between Rudra and Vishnu is, I think, intended only as an apparent paradox. The Pravargya rite of killing and resuscitating the Sacrifice could not have been done by Rudra if the Sacrifice was not worthy of it; and Daksha's sacrifice is worthy of it because Vishnu with whom Rudra is one is the object to be achieved—that Vishnu who is in Svetadvîpa, which I take to be man's heart, as Vishnu as Purusha is pre-eminently the God of the heart. I shall say more about Svetadvîpa when dealing with Nârada's journey to it. The fever or fire and Virabhadra appear to be the changed representation of the Gharma or Mahâvîra vessel connected with the Pravargya. Phenomenally, Rudra in his form as the sun burns the Orion-Sacrifice at the Conjunction: he hugs it with his light.

About Sati whom the Bhâgavata version introduces, we may compare her with the word *satîh* in the enigmatic verse of Rig Veda I. 164, 16, which is reproduced in the Taitt. Âranyaka I. 11, 4. It says:—

Striyaḥ satîh tâ u me pumsa āhuḥ
pasyad akṣhanvân, na viketaḥ anihah.

Kavir yaḥ putraḥ sa emâ kiketa,
Yas tâ vijânât sa pitush pitâ sat.

* Esha te Rudra bhāgo 'stu
yad akṣhishto 'dhvarasya vai.

They tell me these are males though really they are females. He who sees this (riddle) has eyes. He who does not see this is (virtually) blind. He who knows these (females), is a poet though he may be a son, i.e. young: he is father's father (i.e. old, wise, in knowledge).

Sāyana, when commenting on this verse in the Taitt. Āraṇyaka, takes a *sati* to be those who have realized themselves to be the *Sat* taught in the *Sad-vidyā*.* This cannot be the original meaning; but all the same it shows how the word *sati*, which ordinarily means a married chaste woman, was susceptible of being viewed esoterically by the Vedantists. The married *Gopikā* women who love God *Krishna* appear to be the knowers as *Satis*, those who are women having only the *Sat* of the *Sad-vidyā* for them to love staunchly. They make themselves women because the *Sat* to be loved is *Para*, the Great as well as *Puruṣa*. Hence the apparent paradox that they were *Satis*, chaste wives, and yet fell in love with '*para puruṣa*,' a man other than their husbands. This riddle is as old as *Krishna's* boyhood stories which are found in many *Purāṇas*. I think the *Sati* of the *Bhāgavata-purāṇa* is *Lady Sad-vidyā*. The saying that *Sati* was born as *Pārvatī*, the daughter of *Parvata*, Mountain (*Himavat*), simply amounts to *Pārvatī* being an alias of *Sati*. Now, *Pārvatī's* another name is *Umā*. In the *Kenopanishad* *Umā Haimavatī* appears shining in the sky to the *Devas* and tells them to be victorious by the victory of *Brahman*. *Bhagavān Saṅkara*, in his comment on the *Kenopanishad*, after explaining *Umā* as the daughter of Mount *Himavat* in the *Parāṇic* way, adopts the alternative of explaining her to be *Vidyā*, Knowledge of *Brahman*. *Umā* means the weaving woman; and knowledge is called *vayunam*, weaving, evidently because intellect as the faculty of thinking and of expressing thoughts weaves words together, and in the case of poetry each verse has

* "*Sāth*—*Sad rūpāḥ*, '*Sad eva saumyedam agra āśā*' *ityādi Śruty-uktam Sad-rastubudhyā tadanubhavena tadrūpāḥ vartante*."

measured words like a cloth with its threads. Umâ therefore is a fit word to denote Lady Knowledge. The statement as to her shining in the sky prevents her being taken as simply a woman of flesh and blood. Now, two theories may be advanced, one denoting that she as Vidjâ is the daughter of the knower's heart, and the other that she is the daughter of his head. In the former case the sky in which she shines may be taken to be the *bridayâkâsa*, the heart itself fancied to be the sky for the poetical reason explained at p. 150 *ante*. Sâyana, in explaining the Mantra, 'Âkrân samudrah', &c., which occurs in the Taitt. Âranyaka (Râjendralâla Mitra's edition, pp. 785 and 786) and which is about the Soma juice that is swelling about the mountain, the pressing stone, takes Soma esoterically to be Siva as 'he who is with Umâ'. He takes Umâ to be Brahma-vidyâ, and the mountain to be the heart, which, he says, is called Brahma-giri (mountain of Brahman) in a *Sruti*.* Regarding the other theory, viz that Umâ is the daughter of the knower's head, she seems to be identical with the Vedic goddess Dhishanâ, derived from *dhish*, to sound, and therefore Vâk, Speech. An old verse quoted in the Brîhadâraṇyaka depicts Vâk as being among the Seven *Rishis* in the head (vide p. 320 *ante*). The Taitt. Samhitâ I. 1, 6 praises the *drishad*, the stone for grinding upon, used in the sacrifices, to be Dhishanâ Parvatyâ or Parvati, and the *upalâ*, the grind stone, to be her daughter Dhishanâ Pârivatejî, both being called Dhishanâ apparently because when used together they make the grinding sound. Again in the same Samhitâ LV. 1, 6, 2 Dhishanâ occurs and is explained in V. 1, 7, 2 to be Vidyâ ('Vidyâ vai Dhishanâ'). The head which is the hard, top most, part of man is poetically the high mountain, and if he is a knower, grey-headed, i.e. old, in knowledge, his head is the white Himâlaya mountain, with Brahma-vidyâ taking her rise in it even like the Gangâ river in the Himâlayas. Her shining as Umâ in the sky may be taken to be her description

* *Srutyaṅtare 'Tam Brahmagur ity âlakshato' iti śraṇāt.*"

in the figure of the golden (Haimavatī) Dawn, who too represents Vidyā. If, for these reasons, Satī is Sad-vidyā, her father Dakṣha who marries her as his mind-born Knowledge to Rudra can only deserve to have a benefit from the latter. The *kratu* in which Dakṣha is elated with pride and in which no gods are present is a riddle which may be explained as being the highest act of devotion performed in practising the *Ādesas* called *Ahaṅkārādesa* and *Ātmādesa* (vide p. 238 *ante*). These *Ādesas* occur in the *Bhūma-vidyā* taught in the *Khândogya Upanishad* by Sanat-kumāra to Nārada. At the beginning of the Sad-vidyā of that Upanishad the *Ādesa* about the Sat who is *Ātman* is mentioned as the teaching about that Sat by knowing whom everything is made known. The knower, not liking to be divided from the Supreme Self, becomes one with Him by the teaching 'I am He' and sees nothing else but him-Self. The *Sāṅdilya-vidyā* of the same Upanishad teaches the knower to perform the *kratu*, action, of realizing in the heart the Self who (as universal love) embraces all this, who is a *vākin*, speechless (having no second to speak to), and who is an *ādara*, regardless (of anything but the Self). So, our Dakṣha, performs this *kratu* of realizing the *advitiya* or secondless Self everywhere as "*Sarvam khalv idam Brahma*," on knowing Whom the knower sees, hears and knows nothing else. Then there is that Vidyā which Prajāpati teaches to Indra at the end of the same Upanishad and which promulgates the Self to be bodyless. The Sad-vidyā with whom I have identified Satī is identical with all these Vidyās; for, in it as well as in all these the same Self is taught. And as the Self is bodyless, Satī can have no regard for her body and by giving it up she proves herself to be *Asaririnī Vak* or Bodyless Vidyā, and *Vidagdḥā*, well burnt. *Vidagdḥa* means a learned man and *Vidagdḥā* a learned woman. The name seems to indicate the knower as pure as gold, whose purity is due to its being burnt well. Satī's burning shows that she is likened to the golden dawn *Ushas*, who is the burning lady (the name

Ushas being from *ush* to burn) and who is a metaphor for *Vidyâ*. As *Durgâ* is another name of *Siva's* spouse, the *Mahânârâyan* Upanishad describes *Durgâ* as *tapasâ jvalanti*, burning or glowing with *tapas*. So, *Satî* glows with *tapas* and proves herself to be bodyless; for, what else should she do when her father knows nothing else but the Self. The result is that *Daksha* who realizes the bodiless Self in his *kratu* has his body cut off. Such a rigid *Âtma-yâjin's* Sacrifice is fit to be dealt with by the *Pravargya* rite, and his resuscitation can only be construed as his springing up in his own spiritual state. As the saying is that the knower of Brahman becomes Brahman, *Daksha* becomes *Brahmâ* with the goat's head; for, the word *nja*, the goat, means also the unborn and is one of the names of *Brahmâ*. In other words *Daksha* is united to the Supreme Intellect. Phenomenally, the moon of self-sacrifice is one with the Orion's Belt, *Mrîgasîrsha*, which is called *Prajâpati's* head and of which the moon is regent.

Thus, the curse to become goat-headed seems to be the highest blessing. Likewise the so called abuse *markatalokana*, which outwardly may have the object of likening *Rudra* to the Asura priest *Marka*, may well be construed into a praise meaning *haryaksha*, lion. *Rudra* is likened to the lion (*bhîma mrîga*) in *Rîg Veda* II. 33, 11, which is daily repeated in his praise by his *Brâhman* worshippers.

When thus the so called pride of *Daksha* in not inviting any gods to his sacrifice means his highest undivided devotion to the Self, the pride of *Rudra's* not getting up for Father *Prajâpati* should also admit of the same kind of explanation. This idea of *Rudra's* not getting up must have been suggested by the text of the *Taitt. Samhitâ* referred to at p. 355 ante, as allotting the mouse for *Rudra's* share. The text is this:—*Eka eva Rudro na dvitīyāya tasthe. Âkhus te Rudra pasuk tam jushasva; esha te Rudra bhāgah, saha svasrâ mbikanyâ tam jushasva*:—‘*Rudra* is One only,

he did not stand for a second (being). O Rudra! thy victim is (the cake placed on the mud dug up by) the mouse; enjoy it. O Rudra! this (the said cake) is thy share; enjoy it with sister Ambikā.' The original meaning may have been that Rudra, who is the unequalled Bowman of the Vedas, did not stand for another's help in battling with the enemies of the gods. But to the Vedāntist who is accustomed to the music of the *One without a second* of the Upanishads, Rudra is the Ideal perfect Knower—God Himself as the perfect knower—and he realizing the secondless Self, has nobody else to worship and so he does not get up for Prajāpati. The Son is identical with Father—'Ātmā vai putra nāmā'si'. According to the Purāṇas, Ambikā is one of the names of Rudra's spouse; but here in the Vedic text she is apparently spoken of as Rudra's sister, so that this would seem to be the riddle of Rudra also being Svasur-jāra, sister's lover, like Indra (vide pp. 217, and 218 ante). The Puranic idea, however, is that Rudra's spouse is Vishnu's sister.

If the explanation I have endeavoured to give is correct, the conflict between Dakṣha and Rudra is simply a riddle. They are the best of knowers, one is Soma, the other is Agni.

Likewise, the animosity between Rudra and Vishnu is only an apparent paradox, and means the knower's shooting at and obtaining the Supreme Self as Sacrifice. As Dakṣha is the father of Rudra's wife Sati who, we saw, is Vidyā, so is Bhrigu the father of Vishnu's wife Lakṣmī. If the wife of one is Vidyā, the probability is that the other's wife also is the same. In the Bhrigu-vallī of the Taitt. Upanishad, in which Bhrigu's father Varuna teaches the Brahma-vidyā to Bhrigu, the Vidyā taught is called Bhārgavi Vārūṇī Vidyā. As the Purāṇas call Lakṣmī Bhārgavi, she must, I think, be understood as the Bhārgavi Vidyā; who is also Vārūṇī, sprung from Varuna, who is the lord of the ocean; and therefore, the Purāṇas say that she was born from the ocean when the ocean was churned. The ocean seems to be esoterically the realm of the heart, the same which the

Upanishads call the *ākāśa* of the heart; and it must be remembered that in the Vedas *samudra* means both the sky and the ocean. *Lakshmi*, therefore, seems to be the *Vidyā* called *Dakṣa-vidyā* or *Hirṇya-vidyā*, the Knowledge of the Self in the heart. This is indicated by her seat being the lotus, which seems to be the *Pundarikam vesma* of the heart spoken of by the Upanishads, and by her being enthroned on her husband Vishnu's *vakshasthala*, chest. Her position in the heart is quite in keeping with Vishnu's being the *Purusha*, the Indweller of the heart. As he is in the ocean of the heart—in the expanded kindness, mercy, benevolence, forgiveness of the knower's heart—he is an islander, his position in the ocean of the heart being poetically his island.

The Idea that Vishnu set the sacrifice right is based upon Vedic literature, which regards Vishnu as the protector of sacrifice and of the sacrificer. In the first *Kāṇḍa* of the *Taitt. Samhitā* are found these expressions:—

- (1) *Vishnoḥ pāhi, pāhi yajñam,*
pāhi yajñapatim, &c.
- (2) *Vishnoḥ sarmā 'si sarma*
yajamānasya.
- (3) *Uru Vishnoḥ vikramasva*
pra yajñapatim tīra.

The *Ait. Brāhmaṇa* III. 38 (Dr. Haug's Vol. II. p. 223) says that Vishnu cures the defects in the sacrifices and that "the Hotar is going to make well recited what was badly chanted, by repeating this verse addressed to Vishnu", viz. the verse (*Rig Veda* I. 154, 1) "*Vishnoḥ nukam vīryāni pravokam.*"

THE UPASAD.

The Upasad comes in the Aitareya Brâhmana immediately after the Pravargya. In the Upasad Rudra shoots the three castles, called Tripura in the Purâṇas. Stories about the three castles of the Asuras are found in the Aitareya Brâhmana I. 23 and 25 (Haugh, pp. 51, 52, and 55), the Taitt. Sam. VI. 2, 3, and the Satapatha Brâhmana III. 4, 4, 3 (extracts from which are given in Muir II. p. 381—383). The Aitareya Brâhmana is to the following effect:—

The Devas and Asuras were jealous of each other and fought. The Asuras made the earth an iron castle or town (*ayasmayî pâḥ*), the antariksha or middle region a silver castle (*rajatâ*), and the sky a golden castle, (*harinî*). In opposition to these strongholds of the Asuras, the Devas made out of the earth the Sadas, or the Sacrificial sitting room; out of the mid-region the Agnidhra or the fire place; out of the sky the two Havirdhânams or repositories for the *haviṣh* offerings; and by performing one after another the three Upasads or rites so called (the word has also the meaning of besieging), they drove out the Asuras from their three castles successively. The Upasad rites, besides, became to the Devas an arrow with Agni as its *anikam*, shaft, Soma its *salya*, steel, Vishnu as its *tejanam*, point, and Varuna as its *parṇāni*, feathers. For discharging this arrow the *ājya* or the offering of clarified butter thrown into the fire became a bow.

The Taitt. Samhitâ omits Varuna from the arrow. The Satapatha Brâhmana also omits Varuna but it says that the weapon was *vajra*, thunderbolt, with Agni, Soma and Vishnu as shaft, iron and point. The Taitt. Samhitâ adds that after preparing the arrow the Devas asked Rudra

to shoot saying 'Rudra is *krîra*, cruel, let him shoot.' He said 'let me ask a boon; let me be the lord of *pasus*, cattle.' Hence, it is said, Rudra is the lord of cattle; he discharged the arrow, and having pierced the three castles, drove the *Aśuras* from these worlds.

Muir quotes the text of the *Vājasaneyā Sam.* 5, 8, which speaks of *Agni's tanûh* or spiritual body thus:—"The body of thine, *Agni*, which reposes in iron, *aya h-sayâ*; which reposes in silver, *raja h-sayâ*; which reposes in gold, *hari sayâ*." Thus the three castles wrested from the *Asura*s seem to have become the abodes of *Agni*.

He also quotes *Atharva Veda* V. 29, 9, which speaks of the three castles of iron, silver and gold as *Deva-puras*, the castles of the gods; also *Atharva Veda* X. 6, 10, which says: "Holding that *mani*, gem, the moon captured the golden castles of the *Asuras* alias *Dānavas*"; and verse 20 of the same hymn which says: "Allied with them (the *Atharvans*) the *Āṅgirasas* shattered the castles of the *Dasyus*: with it do thou slay thine enemies."

The three regions of the three castles appear to be the earth's atmosphere, the mid-sky, and the sky, with, respectively, the rain cloud as the black castle, the lunar globe as the silver castle, and the solar globe as the golden castle. In winter the powers of darkness, *Asuras*, have sway over the three regions. But in summer the *Devas* and *Atharvāṅgirasas*, in the form of the summer rays, drive the *Asuras* away and make their pet *Agni*—their Self—pervade in the three regions as the *Purusha* in the lightning of the rain-cloud, in the moon and in the sun, as seems to be more clearly indicated in the *Purāṇic* version of this story which will be taken up presently. *Agni* himself is the archer under the name of *Rudra*, piercing the castles with the arrow, which seems to be himself shot into the lightning, moon and sun, as the *Purusha* in them.

The castles of the *Asuras* which the moon obtains by holding the gem seem to be no other than our *Orion*, trebled for the sake of the three stars of the Belt in it. In winter

the Orion shines throughout the night, the period of the Asuras, as if they held the castle in their possession. But as the Orion is dedicated to the moon he should get it. The moon's gem seems to be the sun from whom he gets his light. On the new moon of the Conjunction the moon holds the sun-gem that has come to the Orion-castle and, by the light of the gem, conquers the Asuras and puts an end to the dark period.

As the sun is one of the symbols of the Self (vide p. 75 and 76 *ante* about the worship of the sun), the knower, like the moon, should establish the Self in his own castle, body, by driving away his sinful desires and inclinations. If he does so, the body would be fit to be called Deva-pura or Brāhma-pura, castle of the Devas or of Brahman. The religious character of the weapon used must suggest to us that the castles of the three regions must have esoteric counterparts in man himself. I would take them to be the spheres of mind, word, and action.

The Taitt. Mahānārāyaṇa Upanishad says:—'Whatever wrong was done by my mind, word, and action, may Indra, Varuna, Brīhaspati, Savitar, purify me again and again.'* And the same upanishad has a Mantra which is daily used in our Sandhyā worship and which says to the effect that 'whatever sin I have committed by mind, word, and the limbs of my body may the Deity presiding over time (literally day and night) cause it to disappear. Whatever sin there is in me I burn myself (as an oblation) in that Light which is Sūrya (the sun, the symbol of God)—which is Satyam, Truth—which is Amṛita-yoni, the womb of immortality.' The Devas and Asuras are respectively man's good and bad qualities. The Asuras possess themselves of the three castles of mind, word, and deed and make man commit sin by evil thought, by evil untruthful words, and by evil deeds. But the Devas besiege them by performing the Upasad rite and drive them away and become complete masters of the castles. The arrow they use consists of

* Yan me manasā vākā karmasā vā dushkrītam krītam, &c.

(1) Agni, true knowledge as self-sacrifice, as the churned fire is thrown into the Abhavanīya fire, (2) Soma, who is the juice of universal love and who is another emblem of self-sacrifice, (3) Vishnu who is Sacrifice, who, by his etymon from *vishu*, to penetrate or pervade, is the distributed Purusha dwelling in the heart's womb of all creatures, and who, therefore, seems to be located in the penetrating point of the arrow, and (4) Varuna, the Infinite All-enveloping, highest moral God of the *Rig Veda*, that God who is *agha-marshana*, the killer of sin.

The Paurāṇics would have denied themselves of a rich feast if they had failed to dress up this Vedic story in their own way and enjoy it. So, we find a story in the *Mahābhārata*, *Karna-parvan*, 34 and 35, to the following effect:—

A war called “*Saṅgramaḥ Tārakāmayaḥ*” took place between the *Devas* and the *Asuras*. The latter were conquered along with their chief Asura *Tāraka*. Then his three sons called *Tārakāksha*, *Kamalāksha* and *Vidyumnālin* performed *tapas* and obtained a boon from the god *Brahmā* that they should have three impregnable *purāṣ*, castles, with the stipulation that at the end of 1000 years those castles should meet and assume *ekībhāva*, oneness, and that in that state they should be liable to be destroyed, only if any of the *Devas* could do so by discharging a single arrow. Obtaining this boon the three *Asuras* got the immortal *Maya*, the *Visvakarman* of the *Asuras*, to make three towns—one golden placed in the sky, the other of silver placed in the middle region, and the third of iron placed on the earth. Inhabiting these towns they conquered the three worlds and said to themselves, Who is *Brahmā*? *Maya*, by the power of his *māyā* procured them whatever they wanted. *Tārakāksha*, who inhabited the golden town, had a son named *Hari*, who performed *tapas* and who by the favour of *Brahmā* obtained a

vâpî, well, called *Mṛita-saṁjivinī*, because all the *Asuras* that had been killed came to life again by being dipped in it. The *Devas* solicited *Rudra* to conquer the *Asuras* of the three-towns, and converted for him the whole universe into war materials, among which may be mentioned these: the earth became the chariot; the sun and moon the wheels of it; *manas* or mind the *adhishthāna*, the seat in it; the year the bow; goddess *Sāvitrī* the bow string; *Agni*, *Soma*, and *Vishnu* the arrow; the *Vashatkāra* the whip; the four *Vedas* the four horses; and the god *Brahmā* himself the *sārathi* or charioteer, for *Rudra* desired that one superior to himself ('*mattak sreshtha taro hi yak tam sārathim kurudhvam me*') should be selected for that office. The whole world is called *Agnishoma* and *Vaishnava* (such were the three gods *Agni*, *Soma* and *Vishnu* that formed the arrow); and *Vishnu* is the *Ātmā* or Self of *Rudra*. Ascending the chariot, *Rudra* conquered the *Tārakas*, the enemies of the *Suras*. The weight of *Rudra* and all the gods (even though metamorphosed into the objects described) was so great that the chariot sank and *Vishnu* had to assume another form, that of a bull, to carry it up. And when at last the three towns assumed *ekaikatā*, oneness, when they attained *ekibhāva* as *Tripura* (Three-castle), *Rudra* discharged the arrow and thereby burnt the *Tripura* and all the *Dānavas*.

The same story occurs in the *Mahābhārata Dromaparvan*, 203, with many differences in the details, some of which are:—

Mount *Mandara* became the bow, the snake *Vāsuki* the bow string, *Sāvitrī* and *Gāyatrī* the reins, and the *Om-kāra* the whip. Thus equipped and armed *Rudra* waited for 1000 years standing

(fixed) like a post, making for himself a divya or heavenly place called Mâhesvara; and when the three towns met in the sky he pierced them with the arrow and burnt them down.

The bright names which the Paurânic have given to the three Asuras induce me to think that they are not Asuras in any bad sense. Hari, the son of one of them, is a name of Soma, the moon, whose connection with nectar is well known. One who is fit to possess a well of nectar cannot be a bad being, fit to be killed. The proxy of the moon of self-sacrifice is the Soma plant which is crushed and pressed—that is, paradoxically killed and drunk for spiritual regeneration, and this regeneration seems to have been meant by the statement that dead persons came to life by contact with the sacred liquid. Who then are the three Asuras. I would take them to be respectively the Upnishadic Purusha in the sun, moon, and lightning, thus:—

(1). Vidyunmâlin, meaning one who has lightning as his garland, seems to be the Purusha in the lightning of the rain cloud in the earth's atmospheric region. About the Purusha in the lightning and other objects vide *Brâhadârnysaka* II. 1. As the moon Soma sacrificed is said to become rain (*Khând. Up. V. 8, 1* and *Br. Ar. Up. VI. 2, 13*), as Indra's Vajra is the bone of the moon *Dadhya* and as the lightning is one of the aspects of Indra's Vajra, it may be poetically fancied that the lightning has the moon's *amśa* or substance in it, dispelling by its flashes the deep darkness of the cloudy night. The rain cloud though appearing black is really as pure as the crystalline water it showers. It seems to be the iron castle of *Vidyunmâlin*.

(2). *Kamalāksha*, or he who has the lotus as his eye, may be taken to be the Purusha in the moon, whose globe is the silver castle. The moon's object of love is the Purusha in the sun-lotus from whom he gets his light, and so the sun *kamala* is as it were the moon's eye. The *Khândogya Upanishad* I. 6, 7, describes the Purusha in the sun as having eyes like *pundarîka*, another name for lotus.

(3). Tâarakâksha, meaning one who has the stars as his eye, may be taken to be the Purusha in the sun whose globe is the golden castle and the aim of whose view may well be fancied to be higher up in the starry Orion, which is one of the forms of Father Prajâpati, who, by reason of his starry form, may well be called Târaka, meaning not only a star but also the pupil of the eye and the saviour. The Orion Prajâpati then is Târaka, the father of the three sons. Prajâpati, under the name of Visvakarman, is Father of the eye, Rig Veda X. 82, 1. The sun has the Orion-Sacrifice-Purusha as his eye or object of knowledge because by coming in conjunction with it he becomes strong in light. The poetical fancy is that he got the strong light from the Orion-Sacrifice for the purpose of showering or sacrificing it through the moon of self-sacrifice for the formation of the summer rain cloud which, spending itself as the down-pour, becomes a complete self-sacrifice for general good. Thus the heavenly objects are so read as to yield us a chain of illustrations of sacrifice from the Orion down to the rain cloud.

Then, does everything end with the Orion? No, we are to soar higher by using the Orion Târaka as Nature's highest eye in which to find out "the Purusha in the eye." The Khândogya Upanishad IV. 15, 1, speaks of the Purusha in the eye. By Him is meant, I think, the Purusha in the mental eye, for without mind's attention the eye does not see. The whole universe is only a part of the measure of the Purusha (pâdo 'sya visvâ bhûtâni,—Purusha Sûkta. Nature herself, unable physically to grasp him, uses the Orion Târaka as the eye to peep through it into her mental eye by which to see the Glorious Purusha pervading in every nook and corner of infinite space.

It is this Purusha who is located as the Child in the womb of our heart—as the Son aspect of Father Prajâpati; and our Agni who is well known as Kumâra is the emblem of that Son. He is Svishtakrit, good-doer, as well as Rudra, terrible or cruel. How can the two qualities meet? They

will. Rudra as the Ideal knower realizes the ekibhāva or oneness of Father Sacrifice in whatever phenomenal forms He may be, for He regards and loves all beings as Himself. Realizing Him so, our Agni shoots into Him him-Self as the single arrow—single because he regards all creatures and above all Father Sacrifice as him-Self; and as he thus becomes one without a second he paradoxically shoots and burns Father-Sacrifice—that is he burns the idea of the Father being divided from him-Self. If thus he is He, does not his burning Him amount to his burning him-Self? It does, and that seems to be the reason why the knower is called Vidagdha, Well-burnt. Is annihilation the result then? Yes, to the selfish self; but in the case of the immortal pure Self of the knower, 'Well-burnt' can only mean Well-lighted. The knower, by making the Supreme Self ablaze in his heart, makes him-Self ablaze with knowledge, charity, sacrifice, and all other good qualities. Like our Rudra the knower must become Sthānu, one who is as firm as a post, in his Upāsana of the Self, for I take the Upāsana of the knower to be in the place of the Upasad of the sacrificer; and the Upāsana must be continuous throughout man's age.* Rudra, with his single arrow of One-Self-hood (ekātmya-pratyaya-sāra), is the allayer of the dvaitic world (prapañkopasama) by killing all idea of a second, for He loves all creatures as Himself. His ideal is a death blow to the aims of those who are mean little selfish selves. Therefore to them He is cruel; but to the knowers He is, by that very reason, Svishtakṛt and Siva.

Phenomenally, as the stars are symbolical of the knower Rudra's permanent state as the Self, the three stars of the Belt are as it were the ekibhāva or exactly like-form state of the three Purushas of the lightning, moon, and sun. A line

* The ideal age is 100 years as the Vedic saying is:—*Satamānam bhavati satāyuh parushah*, &c., though *sata*, hundred, seems to be used in the sense of many. As the story deals with the divine Hotar Agni Rudra, it is said he stood like a post for 1000 years.

drawn over the three straight stars is the arrow or Self of the star Sirius-Rudra shot into the Orion-Sacrifice. The three stars, moreover, represent three worlds in the highest sky. By thus making the three stars as his arrow, Agni shows that he is identical with the three Purushas and that the three Purushas are really one Purusha pervading everywhere. By His light all these lights shine. All the five lights viz., Agni or fire here, the lightning, the moonlight, the sunlight, and the star-light are His symbols, taken to illustrate His universal pervasion as the Omniscient, as light is a fit symbol for knowledge.

The respective peculiarities of the Vedic and the Purāṇic stories of the three castles seem to be these: In the Vedic stories the Asuras are the bad desires ruling over mind, word, and deed, screening from man the pure Self that is in himself. Inasmuch as the Self, the Wealth of the knower, is to be obtained by driving away the Asuras, they are as it were Panins, misers, that have hoarded the Wealth and hold It, not knowing how to use It nor giving It unless they are conquered and driven out. In the Purāṇic stories the three Asuras are covertly the three Purushas in the lightning, moon, and the sun and are identical with the One Self who is pervading in the three regions, i.e., everywhere, and who is Asura* in the sense of the giver of life—immortality; and conquering Him means obtaining Him.

* Vide the essay on Sukra, Kala and Yayāti about the double sense of the word Asura.

ASURA VR/KA OR BHASMA.

The Bhāgavata Purāṇa X. 88 says that worldly men neglect the worship of Vishnu and go to little gods for boons simply because these gods are soon satisfied with flattery. One of the names of Rudra in his aspect as Siva is *Āsutosha*, one who is soon pleased—a name which no doubt arose from his name *Mṛida*,* he who melts with kindness. To show that Siva fell into a difficulty by being pleased soon and that Vishnu had to save him, the Purāṇa narrates the following story:—

There was an Asura named *Vṛika* son of *Sakuni*. He asked *Nārada* to tell him who among the gods was *Āsutosha*, soon pleased. *Nārada* said:—Go to Siva. *Vṛika* began a sacrifice, in the fire of which he offered his own flesh, and still as Siva did not appear to him he was about to cut off his own head on the seventh day in order to offer it also, when Siva appeared at once, held his hand and told him to ask for a boon. He asked for a boon fearful to all creatures, viz. ‘Be pleased to grant that on the head of whomsoever I might place my hand he must die.’ Siva said:—‘Granted.’ *Vṛika*, in order to test the truth of the grant, went to place his hand on the head of Siva himself. Siva began to run for life and was hotly pursued by *Vṛika*. The *Devas* did not know what to do. Siva ran to *Vaikuṇṭha*, the world of Vishnu, who took the form of a *Brahma*lārin youth and asked *Vṛika* why he was running, and on ascertaining the reason said:—‘Who would believe Siva who by the curse of *Dakṣa* has become the king of *Pitālas*, demons? If you have faith in (that) *Jagad-guru*, place your hand on your own head and see. If

* *Mṛida* is a verb used in the *Rig Veda* I 114, II. 33 and other *Sāktas* in respect of Rudra, meaning ‘O Rudra! Be kind.’

his word becomes false, then chastise him, so that he may not give false boons hereafter.' The youth said this in such a winning manner that Vrika at once placed his hand on his own head and died instantly by its breaking into pieces. Thus extricating Siva, Vishnu addressed him saying: 'O Mahadeva! The wretch has died by his own act. Who can be safe who acts sinfully towards the great, especially towards one who is *Viveka* and *Jagad-guru*'?

According to another version for which there must be the authority of some Purāṇa, the form in which Vishnu appeared before the Asura in order to extricate Rudra from the dilemma was of a most beautiful girl. Seeing her the Asura stopped running and proposed to her. She said that she was an accomplished lady knowing music and dancing and could have no happiness with him. He said that if she would only condescend to teach him he would learn everything and prove a fit match to her. So he first learnt music and then began to learn dancing by closely imitating her, so that when she gracefully placed her hand on her head in gesturing the sentiment of a song she was singing and acting, he too put his hand on his head and was burnt down to ashes, and by that fact came to be known by the name of Bhasmāsura (the Asura who became ashes.)

Outwardly the moral taught by the story is plain. A man who receives a favour and yet proves ungrateful and murderous to his own benefactor deserves to be killed.

Phenomenally, I would explain the story thus. Rudra is the sun and the Asura Vrika is the moon. Vrika means the wolf and is a name given to the sun in the *Rig Veda*, the morning sun being likened to the wolf that kills the shaggy creatures, the sheep, the darkness of night. As the wolf prowls more in the night, the moon that is in the night and removes the darkness is also the wolf, as we saw in the essay on *Trita* and the wolf. Throughout the *Uttarāyana* which is the Day portion of the year, the sun has his majestic sway.

But when, immediately after the summer solstice, the Dakshināyana, the Night portion, begins, the moon's away commences. The moon gets his hands, rays (for *kara* means both hand and ray), from the sun; and it is true also that the nightly darkness dies as soon as the moon rises and places his hand, rays, on its head. As in the Dakshināyana or the sun's journey from the summer solstice to winter solstice the day becomes shorter and shorter, it is fancied that the sun runs swiftly through the day in winter, as if pursued by the moon, the lord of the night half of the year. The Dakshināyana ends at the winter solstice, when the sun comes in conjunction with the Vishnu star *Sronā* or *Sravana*, and on the new-moon day which comes then, the moon also sees that star and as if enchanted by it places his hand, rays, on his head and dies; for, the moon's period has now ended. It must be remembered here that the moon in turning upon his axis once in a lunar month always shows only one and the same half of his globe to the earth. The new moon being the commencement or the head portion of the month, all the solar light reflected on the moon would then be on the moon's head, which is the moon's upper half which then sees the sun and which we never see. But on the full moon day we see all the light has come over to the lower half of the moon—to his trunk portion as it were, which is below the head; and if he was always full moon he would have his light, hands, always attached to the trunk. But no, immediately after full moon his career sun-ward or upward takes place in the dark-fortnight, as if he wanted to catch the sun, until at last on the new moon day he places all his light, hand, on his own head and dies. Just as the dark-fortnight is the moon's upward career, the Dakshināyana also may be said to be the moon's upward career, because the full moon's point commencing with the extreme south possible to him at the summer solstice is more and more to the north, that is upward, in the full moons of the succeeding months, until in the month of the winter solstice the full moon's point is the extreme north possible to him. We have now to

fancy that after doing that full moon in the month of Pushya the moon ran up to the sun in the dark-ferntnight of that month and died on the new moon day of it in conjunction with the Vishnu star.

Thus the story, interpreted phenomenally, puts the Asura's death to the time when the Dakshinâyana ends and the Uttarâyana begins. The Uttarâyana is the phenomenal symbol of the Path of Light and we learn from the Mahābhārata that Bhishma who was mortally wounded on the battle-field of Kurukshetra held his life till the Uttarâyana came, in order to go by the Path of Light. Unless we notice the paradoxes of our story, the inner meaning of it will be missed. True, outwardly the Asura is exhibited as a bad being, but the paradox is, how can a being who performed self-sacrifice by cutting off his flesh (*vide Sibi* about the moon's cutting off his flesh, p. 305 *ante*) be a bad Asura? How can a bad being deserve to die in the Uttarâyana? How can he get any boon at all from Siva and see Vishnu. True, the story begins in a manner not very complimentary to Siva and puts him in a dilemma. To explain this uncomplimentary attitude of the Bhāgavatapurāṇa to Siva, we may be told that the author was a bigoted Vaiṣṇava that could see no godhood in any gods except his own idolised Vishnu. But then there is at the end the paradox of the author making his own god Vishnu himself say that Siva is Viśveśa and Loka-guru, the Lord of all and Teacher to the whole world. We should therefore give up all idea of there being any bigoted Vaiṣṇavism in this Purāṇa. In saying that Siva is Loka-guru, it is one with another Vaiṣṇava work, the Harivamśa, which says that Siva is Sarvaśrūṭāgamākārya, the Teacher of Āgama, knowledge, to all creatures (*vide* p. 360 *ante*). The Purāṇic saying is that we should seek knowledge from Saṅkara (Siva) and immortality from Vishnu (*mokṣam ikṣhet Janārdanāt*). I think the inner meaning of the story is this:—The Infinite Self only is the One God whom the Vedāntist worships in his Upāsana. For that Infinite Self

the name of Vishnu is selected as the most suitable. It means 'He who pervades.' Only the Infinite can pervade everywhere. Therefore the Self is the One great God. We should not go to little limited gods. But there is one lovely little god who though, so to say, is little in the metaphor of the Child, is ever one with the Infinite God, Sacrifice-Vishnu. That Child is the churned out fire called Yajña, thrown into the Âhavanīya fire which is also Yajña. The churned out fire which is called *aisa*, the infant, represents Self-sacrifice (p. 27 *ante* and many other places). Siva alias Rudra alias Agni is identical with whatever Agni symbolizes. Agni, the fire of Knowledge, is our Âkârya (vide the Vedic text, *Agnir âkâryas tava*, p. 358 *ante*). The Upanishads are unanimous in recommending the knower to go to his religious teacher for the knowledge of Brahman, and the *Svetâsvatara* says that the disciple should show the same respect to his Âkârya as he shows to God Himself.* Therefore, although little limited gods should not be worshipped, there is the teacher who, though in his little limited body, has grown vastly in knowledge and is one with God who is his All-Knowledge. God Siva is the ideal of a perfect Teacher. He is the Supreme Self Vishnu Himself in the aspect of the Teacher, in order to enable the disciple to know and realize the Taught as Immortality and all-pervading Vishnu. As the teacher makes God known, it would be absurd to think that God would be jealous of equal honor shown to him and Himself. The Great Gîtâkârya, Krishna, has said '*janâni tv âtmai 'vame mata m'*': 'the knower is Myself.' The self-sacrificing moon or man obtains light or knowledge from the sun, the fire in the sky, as the teacher. Let us suppose that the knowledge imparted is in a short verse such as our sacred Gâyatri. Then a great discussion takes place between the teacher and the disciple as to what a world of meaning

* 'Akhyavân purusho veda Satyam,' *Âtind. Up. Vd. 16, 2*.

'Horum evâ 'bhi gâtibet,' *Mund. Up. I, 2, 12*

'Yasya Deva parâ bhaktir yathâ tasya tatthi gurau,' vide the last part of the *Svetâsvatara Upanishad*.

it contains. As the teacher, who has a keen, cultivated intellect, runs from one argument to another, the disciple also must be strong in intellect in order to be able to pursue and understand him. Physically, he who is strong in the lungs—in breath—can run or pursue well. He should be Asura (asu-ra) 'he who has (strong) breath (vide p. 277 ante, about this sense of asura). We are simply to take this physical asuratva or strength as used as a metaphor for the strength of intellect and spirituality. The pursuit goes on until the Supreme Self is reached and understood, and He is revealed and understood as the perfect Brahmakârin—as Brahmakârya Itself—for, Brahman is to be obtained by practising It as kârya, conduct. When by following the teacher the Supreme Self, who is Anâdi-Brahmakârin (one of the names of Vishnu), is reached, the disciple completes his Brahmakârya, realizes the knowledge imparted to him to be true knowledge, honors it by placing it on his head, has his prison, the samsâric body, shattered to pieces, and becomes one with the Immortal, Infinite, Vishnu. The lovely female aspect which the other version gives to Vishnu seems to be due to the feminine gender of the word Parâ-Devatâ as applied to the Sat, the Supreme Self, in the Sat-vidyâ of the Khândogya Upanishad. The Upanishads apply to God names of all genders viz. Sat or Tat, Âtman, Parâ-Devatâ &c. The Asura's love for the Parâ-devatâ can only be the sexless, pure, spiritual love—that spiritual wedding which follows the completion of Brahma-kârya. There is a Purânic story to the effect that once upon a time, happening to see Vishnu's most bewitching Mohini form, Siva himself fell in love with Her.

Phenomenally again, let us fancy that the soul of the good moon, who died on the new moon day at the beginning of the Uttarâyana when he is in conjunction with the sun and the Sronâ or Vishnu star in the sky which is called Vishnu-pada (Vishnu's place), soared high to the starry region and became the regent of the Orion's Belt, wedded permanently to the Orion Sacrifice-Vishnu. This

If we take both the versions of the Purānic story of Asura Vrika or Bhasma, we clearly get in him an illustration of the knower as *Vidagdha-Sākalya* or 'he who burnt himself and went to pieces.' As the knower must become the Self by himself, the Asura is burnt by his own act. The high-soaring bird is a metaphor for the knower (vide Vedic text at p. 236 ante); and so it appears to me the Asura's father is named Sakuni, bird, to indicate thereby that the knower who is spiritually born is the son bird—not a feeble old bird but the young son bird that can soar well to the Supreme Self.

As Dakṣa and Rudra are Soma and Agni, the former's so called curse by which the latter became the lord of *Pisākas*, I would construe thus: The *Pisākas* are disembodied spirits, hovering over the earth and taking re-birth when the hovering state is gone through. They cannot however be strictly called disembodied completely; for, until the soul becomes the Self, the *linga-sarīra* or subtle body sticks to it. The truly disembodied, therefore, are the *muktas*, who, having become bodiless, are one with the Supreme Self. *Siva* is *Bhūtapati*, and *bhūta* means among other things the *Pisākas* also. But in the religious point of view, those only deserve to be called *bhūtas*, born ones, that are born spiritually. Dakṣa's curse is a praise, denoting that *Siva* who is the Ideal of knowers is the lord of the *muktas*. *Siva's* hosts are sometimes depicted as mere fleshless skeletons, which have the same esoteric significance as the bones of *Dadhyak*. These skeleton hosts are the pure unalloyed enlightened souls.

THE CREATION.

I shall try to show that the Vedas about Creation reveal the Creator as the first Sacrificer and Knower and Poet-Father and that the mode of Creation is sacrificial, religious, ethical, spiritual. Creation is to be understood here as *Srishti*—the Sending forth.

The *Rig Veda* says that *sukrits*, good doers, go to the world of Yama and His Father ; that the drinkers of Soma become immortal: they go to the gods in a subtle celestial state. Thus, the Vedic *Rishis* fully believed in the immortality of the soul. What man says of himself as *Aham* or *Ātman*, 'I' or 'self,' is not the gross body which perishes here. In order to go to Heaven the *Aham* must be something most subtle and that something can only be the best in man, and that is his thinking principle. Without it man would be no man and cannot be called *manu* or *manushya*, which word is derived from *man* to think. Therefore, that which thinks is the immortal *Aham*. Another aspect of man's *Aham* is his power of design. The *Aham* in man abhors being killed. The *Aham* believes himself to be permanent and yearns with that ardour which is ingrained in his very nature to know everything, as the condition precedent for his being all-content. Being the thinking principle, his only food or enjoyment as such is to know the whole truth. True, the body in which he resides is very small compared with the vast things he sees all round, but huge mountains, islands, continents, rivers, seas, towns, the deep depth of the sky studded with innumerable heavenly bodies, and the great distances between them, all these and the minutest things that exist enter into his mind as soon as he sees or comprehends them and are retained, not in any compressed form but exactly and fully, and when he describes all these to those who have not seen them, he, as mind, flows himself forth as words and enters into the minds of his hearers. Thus, he is both entered into and

enters into. So, how can it be said that he is only so much as this his gross body. He can compose and retain and repeat, over and over inexhaustively, works written on paper so long as can fold hundreds of bodies like his together. Even in the very small body of an ant the Aham can combine, build, store, remove impediments, go long marches and do other things. He is so subtle that he can be put into the smallest body and yet he is so vast that he can take in heaven and earth. Unfortunately, by association with the gross body he falls into the error that he is only so much as his gross body and that he is as stiffly separate from others as one stone is from another, and the consequence is that among men so separated from each other in feeling, the demon of mutual selfishness, strife, murder, robbery and all kinds of violent acts stalks about, allotting short lived victory to the biggest and hardest stone for the time being, which in its turn is to be pounded to pieces by the rise of a more powerful enemy. Thus worsted, the Aham falls back upon his real immortal principle, conquers the gross body and even converts it from stone into oil in which to burn as the flame of the wick pervading by its light all around. The more the Ahams spread beyond their bodies and enter into one another, the better they unite in concord and act wisely. The Aham is essentially ethical; otherwise he could not have any conception of right and wrong: the essence of the Aham as good is revealed by the fact of his experiencing self-reproach when he does wrong and self-approbation when he does right.

So much about the human being. About the Supreme Being, looking at the tremendous forces on earth and in the sky that are at work constantly and regularly and feeling that if everything was mere blind nature without any design, he himself, inherent with free will and design, could never have come into being, man is led to the conviction that there is a Master Mind who evolves and maintains the universe and that that Mind is All-Intelligence and faultlessly ethical and good.

The Vedic poets have communicated to us in terse riddle like sayings their notions of God. Often we have to struggle through their plays upon words. Their Riddle of riddles is the subtle God that is concealed in all forms, and so they have exhausted upon Him all sorts of puzzles and seeming paradoxes. The similes of all seen things are not sufficient to express completely the Unseen, who is nevertheless felt in the heart. Similes and metaphors help us to some extent only, and then He is revealed as surpassing them.

If the highest concept of God the human mind is capable of is the Master Mind, it is no wonder that the Vedic people called the Creator *Brīhaspati*, *Brahmanaspati*, and *Vākaspati*—all names meaning the Lord of words. His another name by which He is celebrated in the *Purāṇas* is *Brahmā*, the Worder. In the *Essay on Brahma-jâyâ*, I have tried to show that *Brahmā* and *Brīhaspati* are identical. The Creator *Visvakarman* or the All-doer is clearly called *Vālaspati*, Lord of words, and *Mano-juva*, Mind or Thought-swift (*Rig Veda* X. 81, 7). Another remarkable *Sūkta*, *Rig Veda* X. 129, in speaking of Creation says that there arose the *Retas* of *Manas*, the seed of Mind. Another *Sūkta* viz. X. 72, says that *Brīhaspati* blew forth these objects of Creation. It means, I think, that the Lord of words blew forth these as His words. Mind or Thought is poetically the lord of words. Each word uttered by a narrator presents at once to the mind's eye of the hearer the form of the object, or the mode of action, it denotes. As soon as, for instance, the word horse is uttered, its figure is seen by the mental eye. An impressive orator narrating a battle presents by means of his words its details almost as vividly as if it is being actually seen, and moves the audience to anger, sorrow, joy, &c. A *pada* or word would be no word at all if it fails to denote clearly the object which it has for its *artha*, meaning. A poet creates a beautiful combination of words, by means of which so many forms and actions are issued forth into the mental world of the hearers. Using the similitude of an ordinary poet thus far to *Brīhas-*

pati, He is exhibited as an extraordinary poet of all-comprehensive mental vigour, called *tapas*, by which He conceives objects so truly and correctly in all the details of their inner and outer organisms that simultaneously with His wording out those concepts real forms come into being. Man's naming power, though wonderful, is not complete because his knowledge of things is not quite perfect. He has to use several names to a single object to comprehend its different qualities; still there may be qualities in it not yet known to him, and since he cannot enter into the very soul of it he does not know what it is *per se*. But the all knowing mind is the real Poet *Bṛihaspati* who is called the Poet of poets (*Rig Veda* II. 23, 1), and the universe is His poetry. Just as words are *Sṛishta* or sent forth from the mind, the creation is called in Sanscrit *Sṛishti*, the sending forth. Another phrase which is used for Creation and which is very pertinent to the concept of the Creator as Poet *Bṛihaspati* is the *vyākaraṇa** of *nāma-rūpe*, the making well of name and form. True, this phrase is found not in the *Rig Veda* but in the *Khândogya* VI, 3, 2 and *Bṛihadâraṇyaka* I. 4, but these are Upanishads as old as the *Brâhmana* period and I have tried to show (vide p. 336 ante) that this *nāma-rūpa* theory is found in the *Rig Veda* itself, where *Tvashtar* is called *Visvarûpa*, where *Indra* with his *mâyâs* is said to have become all the forms, and where *Varuna* knowing all the hidden names is said to maintain all the forms. That recension of the *Purusha-Sûkta* which is found in the *Yajur Veda* has got a verse which says that the Contemplative (*Purusha*) is He who is thinking out all the forms, making names and uttering them:—

Sarvâni rūpâni vikīṭya dhīraḥ

Nāmâni kṛitvâ 'bhi vadan yad âste†

* As *vyākaraṇa* was thus used in the Upanishads in connection with naming and forming, it seems to have been adopted as a fit name for grammar, the science of correctly forming names—words.

† The *Taitt. Brâhmana* II 6, 2, 3, says—

Vedena rūpe vyakarot satâsati Prajâpatiḥ.

With *Veda* (*Vedic words*) *Prajâpati* made the two kinds of forms called *satâsati*.

Does *satâsati* mean moveable and immovable?

But how can the pure Creator who in the *Viśvakarma Sūkta* is called *Sādhū-karman*, good-doer (X. 81, 7), who as *Varuna* and other Gods is praised in the *Rig Veda* as the friend and protector of the good and the punisher of the wicked and sinful, and who as *Yama* is approachable only by *Sukṛits*, good doers, be said to have become all the forms in which are included sinful men and all kinds of ferocious, cruel, beasts? Yet, His having become all is His praise from the *Rig Veda* downwards:—

Indra became all the forms,—as stated above.

The One only has become all this (*Rig Veda* VIII. 58, 3, which is one of the *Vāḷakhilya* hymns whose style shows that they are almost as old as the *Rig Veda* itself).

Unborn, yet He is born manifold (*ajāya-māno bahudhā vijāyate*, the *Uttara Nārāyaṇa* portion of the *Purusha Sūkta*).

He desired: 'May I become many' and so desiring He became all this. This is the burden of the *Upanishads*. Some of them say that previous to becoming all this He performed *tapas*.

How can the *becoming* after performing *tapas* be said to be His becoming us sinful creatures? Then, what is the meaning of His becoming all the creatures? If a good man in a community says, 'I am all my neighbours'; if a good king says, 'I am all my subjects', every one will readily take him to be a man of expanded love who regards his neighbours or his men as himself and who therefore for that purpose has enselved them all; and no one will be so foolish as to attribute to this excellent man the sins of those whom he loves as himself. God, who is the highest ethical ideal, loves all creatures as Himself; and this can only be the meaning of His having become all the creatures. Along with the expression that He became all this there occurs the expression that He became so by entering into the *Sṛiṣṭa* or sent forth beings. (*Tat sṛiṣṭvā tad evā'nuprāviśat*). This clearly

but is a riddle concealing His universal love, which, when realized, is capable of putting an end to all sinful states.

The Vedic Rishi's concept of God is not only that He is Poet but that He is our Father—the most endearing term by which all old nations have called their God and by which He is addressed in the *Viśvakarma Sūktas*. But there can be no idea of Father if there is no Mother. But the Infinite One can have no outside. He can have no wife or joy outside of Himself; and so He himself becomes His wife. Hence the idea that he doubled himself as husband and wife, vide the *Bṛhadāraṇyaka* I. 4, quoted at p. 222 *ante*. It continues to this effect:—

He (the Self as Puruṣa) caused himself to fall into two (*ātmanam dvēdhā apātayat*) and (by reason of his so falling) there became *pati* and *patni*, husband and wife. He loved her and men were born. She thought—‘How is it he loves me whom he himself has produced (and to whom therefore I am daughter)? Let me disappear or run away from him.’ She became cow but he became bull and so on till she assumed all female forms and he all male forms. In this manner the *śṛṣṭi*, creation, began from the couples which she and he became.

Immediately previous to this, the Upanishad says that the Self was called Puruṣa because having been *Pūrvah*, the Before that was before all others, he burnt up (*uśh*) all sins. This is a pun by dividing Puruṣa as *pur-uśh* in order to force the name to mean ‘He who burns well.’ The real meaning of Puruṣa as applied to the Supreme Self seems to be ‘he who is in all bodies’ (vide p. 103 *ante* about the definition of Puruṣa as made in an old verse quoted in the same Upanishad). The additional meaning wished to be conveyed by this pun is that the

* This portion of the *Bṛhadāraṇyaka* seems to be taken from the *Satapatha Br.* vide, Muir I. p. 25, so that the story is much older than the Upanishad.

In-dweller who loves all creatures as Himself is the Being that was before the creation and is free from sin. As thus in speaking of the so called daughter incest, the poet has taken care to say that He who did it is the Sinless, all that the riddle means seems to be the innocent union of Mind as *Brāhmā*, Worder, with *Vāk*, His own faculty of speech. I take this couple to be Mind and Speech, because the same *Upanishad* further on in the same section says:—*Manah evā 'syā 'tmā vāg jāyā*: 'His Mind is His Self (i.e. himself) and Speech is His wife.' *Vāk* is identified with *Sarasvatī* in several places in the *Taitt. Samhitā*.* The *Aitareya Brāhmaṇa* says that *Vāk* is *Sarasvatī Pāvīravī Kanyā* i. e. virgin (*Dr. Hang. II. p. 226*). This *Sarasvatī Pāvīravī Kanyā* is described in the *Rig Veda VI. 49. 7*. The *Taitt. Samhitā IV. 1, 11, 2* in speaking of her says that she is, *śodhayanti sūnritānām, ketanti sumatinām*: the promoter of truths and good thoughts. To do all this *Vāk* must be *Vidyā*. As *Vāk*'s another name is *Dhishanā*, the *Taitt. Samhitā V. 1, 8, 2* says that *Dhishanā* is *Vidyā*. Her taking up one form after another shows that She is *Visvarūpā*. Indeed *Vāk* is distinctly called *Visvarūpā* in the *Taitt. Brāhmaṇa II. 7, 15*, which praises those *silpas*, designs, of *Prajāpati* by which He created the universe and by which He has united himself (?) to *Vāk*, *Visvarūpā*† As already shown, God's *Visvarūpa* aspect is His being as the Child in the heart's womb of all creatures, completely in every one of them. The Father and Mother are also called *Visvarūpas* as they are identical with the Child. *Sarasvatī* means 'she who runs or flows', an appropriate name for *Vāk*, or Speech, who is the flow

* For instance:—*Sarasvatīm vāk. II. 3, 11, 1; Vāg vai Sarasvatī, III. 3, 3, 4.*

† The original is this:—

*Yābhīḥ silpāḥ prapathānām adrimhat,
yābhīr dyām abhyarimsat Prajāpatiḥ,
Yābhīr Vākam Visvarūpām samavyayat,
tenemam Agnā! iha varṇasā samādhī.*

of mind—thought. Hence it is said the daughter-wife ran, &c.

This riddle of Prajâpati's being the husband of his own daughter is as old as the Rig Veda itself, as it is referred to in I. 164, 33 and X. 61, 7. It appears to me that this riddle must have been worked out from the very name of Prajâpati. Prajâ is a collective noun meaning all children (literally the *born* ones) male or female, though the gender of prajâ is always feminine. Pati is said to be derived from pâ to watch or protect. If this is the correct derivation, pati means the protector, and Prajâpati the protector of children, a very appropriate name to our Father whose children we are. The king is called nara-pati, the protector of men. But pati means also the husband, a name appropriate enough for the protector of the wife. But inasmuch as the Brîhadâraṇyaka Upanishad I. 4, already referred to about the Creator's doubling Himself, says that He caused Himself to fall into two and therefore there arose pati and patni, husband and wife,* it is evident that this is a riddle worked out by taking pati to be derived not from pâ but from pat. Prof. Max Müller gives two roots of pat, one No. 81, to fly or fall, the other No. 66, to be strong or to rule, so that if the correct derivation of pati is from pat, the word means the ruler, the flyer, the faller i.e. one who falls upon. No doubt the hidden meaning of the riddle of the Upanishad is that the Creator caused Himself not to fall but to fly by union with His wife Vidyâ; the aim is to covertly indicate that He is the first Bird or Knower. But taking prajâ literally as feminine and therefore the female issue or daughter, and pati as husband, there is the riddle that Prajâpati loved his own daughter. Of course, His Prajâ is Vâk-Vidyâ. He is Vâkaspati alias Sarasvatî-pati, and He Himself is the Visvarûpa Son born by consorting with Himself as Vidyâ.†

* Sa imam eva âtmānam dvēdhâ 'pātayat, tatah patis ka patni ka 'bhavatām.

† Cf. the Upanishadic description of the knower as Âtmakrîdâh and Âtmaratîh.

The Sūkta X. 71 of the *Rig Veda* is in praise of Vāk. The Anukramanī puts the devatā of it as Jñānam, Knowledge, indicating thereby that Vāk was understood even at the time of the Anukramanī as Knowledge. The unrighteous man and a man who forsakes a friend who knows the truth cannot find any part in Vāk (verse 6). Verse 8 as translated by Mr. Griffith says:—

“When friendly Brāhman sacrifice together with
mental impulse which the heart hath fashioned,
They leave one far behind through their attainments,
and some who count as Brahman wander elsewhere”.

The sakhāyah or friends are apparently those who, by the teaching of Vāk-Vidyā, have each learnt to love the others as himself and who thereby perform genuine heartfelt sacrifice. Others who are nominal Brāhman wander in the wrong way. Verse 11 says that the Brāhmā priest tells the Jāta-Vidyā, “the lore of being,”—probably the knowledge of spiritual birth. Another Sūkta of the *Rig Veda*, X. 125, is also about Vāk, the poet making Vāk herself to sing her own praise. In verse 5, she says:—

“I, verily, myself announce and utter the word that
gods and men alike shall welcome.

I make the man I love exceeding mighty, make
him a sage, a Rishi, and a Brahman.”

In the next verse she says:—

“I bend the bow for Rudra that his arrow may
strike and slay the hater of devotion”.

Who else can do all this but Vidyā? She says that she pervades heaven and earth;* that she is the Queen established by the Devas in many places with many homes to enter and abide in, and that:—

“Beyond this wide earth and beyond the heavens,
I have become so mighty in my grandeur.” †

Who can this Queen be if she is not God Himself pervading everywhere and being in all hearts. In verse 7 she says

* Aham dyavāprithivī ā vīśa (verse 6).

† Verses 3 and 8.

Aham suve Pitaram asya mārḍhan:—"On the world's summit I bring forth the Father". May we not explain this to mean that Father Prajāpati as the highest ideal of the knower is portrayed as being born as His own Son from the womb of Vidyā? The Son is His own aspect as the In-dweller. The Aitareya Brāhmana in the story of Hariskandra says that the wife is called jāyā, because the husband is born in her again as son.* The Father of the all-pervading In-dweller is indeed fit to be on the summit of (spirituality in) the universe.

Such seems to be the riddle of Prajāpati's daughter-husbandship, suggested by the name itself of Prajāpati. When a word is capable of being riddled with, different poets approach it in different ways. We all are His prajā, children. Let us make ourselves females to suit the gender of prajā and love Him as our Husband, thereby making Him literally Prajāpati. This for aught we know may be the meaning of the riddling verse:—Striyāḥ satīḥ (Rig Veda I. 164, 16) which says:—They are verily females though they tell me they are males. He who knows this is wise (vide p. 370 ante about this verse).

'Daughter's husband' may mean either one's own daughter's husband or another's daughter's husband. In the former case the two kinds of riddles above explained would arise. In the latter case, the knower, though another, is one with God and his spiritual daughter is his own Vidyā or Śraddhā or Bhakti, all meaning the same thing, as Vidyā teaches intense love to God. The knower weds her to God and makes Him his Son-in-law. This son-in-law aspect of God seems to be found illustrated in some of the Purāṇic stories, which will be explained when dealing with them.

Thus, Speech is either Mind's daughter or wife or both.

Prajāpati is identified with Mind in the Taitt. Samhitā III. 1, 2, 2, which says that Tānūnaptram, the Knowledge of Agni Tānūnapat, is in Prajāpati, the Mind. The Taitt. Samhitā V. 1, 3, 3, says: Whatever man drives at in mind,

* Tad jāyā jāyā bhavati yad anyām jāyate punaḥ.

that he expresses in word (*yāt puruṣho manasā bhigakṣhati tad vākā vadati*). If one poet said that Speech is Mind's wife or daughter, another was at liberty to adopt a different mode of fancy. As the offerings made to Prajāpati are made in solemn silence, mentally contemplating the prescribed Mantras, but not uttering them aloud as is done in the case of all the other gods, a story arose to this effect :—

Vāk and Manas (speech and mind) vied with each other, each saying 'I alone will carry the oblations to the gods.' They went to Prajāpati for a decision. He said to Vāk, 'Thou art the *jātā*, errand-woman or mouth-piece of Mind, for, whatever (man) conceives by mind that he expresses by word.' (Vāk said to Him) 'Therefore may they (the sacrificers) not make offerings to Thee by word.' Therefore by mind is the offering made to Prajāpati. Prajāpati is indeed Mind as it were (*Taitt. Sam. II. 5, 11, 4 and 5*).^{*} All this shows how Prajāpati was conceived to be Mind.

The idea of Creation through Vāk is found in one form or another wherever the Vedic literature speaks of Creation as will be shown further on; and the subject of Prajāpati's love of His own daughter will be reverted to when explaining the version of it as narrated in the Aitareya Brāhmaṇa. There we will see further paradoxes introduced, which, unriddled, will show the spotless character of Prajāpati.

If what I have said about the meaning of the One having become all this—all the creatures—is correct, namely that God is the glorious One and yet Manifold all in all, complete and the same in each and all of the creatures—that the object of His becoming all the creatures is to regard and love them as Himself, this grand idea of the Rig Vedic God as the One is, it appears to me, put by the Upanishads as

—^{*} This must have given rise to the Purāṇic story that *Bṛiṣu* cursed *Brahmā* alias Prajāpati, to have no form for being made an image of and worshipped. The curse is a riddle masking the praise that He is pure Mind, without any form which word can denote.

Ātman, the one Self without a second, for He has made Himself all.

Ātman is no new word. It is found in the *Rig Veda* as meaning one's self or life principle. When the Upanishads had to preach the all-loving One Self as the true Life, the same old word ātman was capable of signifying it.*

Another name adopted by the Upanishads is the neuter word Brahman. With this word also the *Rig Veda* is replete. It means 'word' or 'hymn.' It seems to be derived from *brimh*, to voice forth. Another name for 'word' is *brīhat* or *brīhati*, derived from *brīh* to tear up, burst forth, grow, so that the names *Brīhaspati* and *Brahmanaspati* both mean the Lord of Words, as is clearly explained by the *Brīhadāraṇyaka* I. 3, 20. Word is the outburst of mind itself. So, the name Brahman, when applied to God as the Creator, may have been intended to mean the Mind bursting Itself forth in the shape of form-producing words.

Brahman also means the priest and is also a collective noun for the priestly class while likewise the neuter word *Kshatram* is a collective noun for the military class. Often in the *Taitt. Samhitā*, *Brīhaspati* is called Brahman (in the neuter) meaning that He is the priest of the gods †

* Native grammarians derive ātman from the root *at*, to go constantly, joined to the pratyaya *man*. Life, then, would mean that which moves, as contrasted with stones, &c., which are fixed and do not grow. The *Rig Veda* has not only ātman but simply *tman* for the self. According to Pāṇini 6, 4, 141, the *ā* in ātman is dropped in the Veda when the word is used in the instrumental case; but a Vārtika explains that *ā* is dropped in the Veda in other cases also, and indeed *tman* is used in the *Rig Veda* not only in the instrumental but also in the objective and locative, vide Prof. Max Müller's alphabetical index to the *Rig Veda*. If it is possible to derive *tman* from the root *ta* or *tan*, to stretch, plus the pratyaya *man*, ātman may be read as *ā-tman*, that which stretches or pervades all over (*ā*=*āsamantāt*). Life pervades all over the body; and the Upanishadic infinite Ātman pervades everywhere.

† *Brahma vai Devānām Brīhaspatiḥ* (II. 2, 9, 1, and III. 1, 1, 4)
Indro vai Rājanyo Brīhaspatir brahma (II. 4, 13, 8).
Brīhaspatir brahma (III. 2, 7, 1).

As thus Brihaspati is the aspect of God as the High Priest and as Visvakarman is distinctly called Vâkaspati which is another name of Brihaspati, let us now see what Visvakarman did as priest. Sûktas X. 81 and 82 are about His Sacrifice. The following is the purport of some of the verses of these Sûktas:—

Our Father who sat down as *Rishi*, Hotar, offering up all beings or the worlds,* He, through his benign wish, wishing for the Wealth (*dravinam*)—He, the First, entered all the subsequent ones (verse 1 of 81).

With eyes everywhere, with face everywhere, with shoulders everywhere, with feet everywhere, He the *One* God, begetting heaven and earth, is flapping with arms—with wings (verse 3). He is the wood and tree with which the universe was fashioned (verse 4).

O Visvakarman! What thine highest abodes are, what the middle ones and what these the lowest, do thou, O Svadhâ-vak! teach them to (us) thy friends in thine oblation. Wishing to grow, do thou sacrifice unto thyself by thyself (as Self-oblation). (5).

O Visvakarman! Wishing to grow, do thou sacrifice unto Earth and Heaven by thyself (as) the oblation. Let others (who do not know the Self-oblation) be fools; but let Him, the Maghavan (Visvakarman), be bounteous to us. . . (6).

He is Vâkaspati and Manojuva. He is Visvasambhu, the Bliss of all, and Sâdhukarman, one "whose works are righteous." Him we invoke for protection. (7).

* The original is, *visvâ bhuvanâni juhvat*.

He is Father of the eye (verse 1 of 82). He is our Father, Genitor, Disposer, Who knows all, Who among the gods is the only One Namer (Nāma-dhātā), and Whom all the others seek for instruction (verse 3). Where all the gods were gathered together there the waters bore Him only, the First, as the Garbha. In the navel of the Unborn was the One* placed (offered) "wherein abide all things existing" (verse 6). You will not find Him who brought forth these; among you there is anyat antaram, *another thing between you and Him*. "Enveloped in mist and with faltering voices the poets walk along" [yearning to find out the Life and be] Asu-tripah "rejoicing in Life" (verse 7).

I shall try to explain these, thus:—

The would-be universe with all its would-be creatures is potentially in the Creator. It is in a very subtle state devoid of any forms. Not only the creatures but all the heavenly bodies are thought by our ancients to be endued with souls. All these are in an inactive, unconscious, formless state when potentially in the Creator. He evolves them in such a manner as to be a perpetual practical code of ethics and religion to them from the very beginning, and that manner is sacrifice, which, it seems to be the aim of the poet to show, is so very fruitful and blissful that any thing sacrificed in the prescribed manner is in no way annihilated but on the contrary becomes extended and manifold just as one small seed-fruit sacrificed in the earth grows into a majestic tree yielding many fruits.

So, all the beings and things that are potentially in Visvakarman are offered by Him in the fire of sacrifice performed by Himself as the First Uotar Rishi. By so doing He produces them into their enlarged, visible and living states. In doing so He wishes to have only one

* Here the One is used in the neuter gender.

Wealth, and that is His entering into one and all of them. Such seems to be the drift of the first verse of X. 81. The other verses are more or less explanatory, thus:—

(1) His entering into one and all of them is, in other words, the riddle of His becoming them all—en-self-ing them all to love them all as Himself. By reason of His thus being in all bodies He is *Viśvarūpa* or multiform. It is this His *Viśvarūpa* aspect which is praised in verse 3 as *Viśvataḥ kakṣu*, eyes everywhere, &c. Begetting heaven and earth, that is the whole universe, with Himself in one and all of the creatures, He is the high soaring free Bird, as contrasted with the selfish man who does not see himself beyond his single body.

(2) His entering all the creatures implies that along with offering into the fire the seed-state of the beings, He offered Himself too and thereby He the One grew Manifold, in view to His being the one and the same fully in each and all as each creature's own and at the same time universal God. The Self-sacrifice that is thus implied in the first verse is clearly expressed in verses 5 and 6. About these verses Yāska refers to an *Itihāsa* to the effect that "*Viśvakarman, the Bhauvana,* offered up all creatures at a universal sacrifice (sarvamedha). He finally offered up himself also,*" (Muir, IV. p. 9). The original of the last sentence is:—*Sa ātmanāṁ apy antato juhuvāṇ kakāra.* Thus *Viśvakarman* performed Self-sacrifice. The original of 'wishing to grow, do thou sacrifice unto thyself, by thyself' is '*svayam yajasva tanvam vridhānaḥ.*' Here *svayam* (which is an *avyaya*) seems to mean not *thyself* but *by thyself* as the victim. To sacrifice, always means to sacrifice by something used as the victim or oblation (*pasunā yajeta; dhānyair yajeta; haviṣhā yajeta*). Here *svayam* is to be understood in the instrumental case as *ātmanā haviṣhā*.

* *Bhauvana* is the patronymic given by the *Anukramanī* to *Viśvakarman*, who is taken to be both the Deity and the Rishi of X. 81 and 82. But *Bhauvana* must originally have been the subject name of the *Sūkta*, coined from the word *bhuvanāni* which occurs in the first verse of it.

(3) To sacrifice, does not mean simply to worship but to offer up completely by Self-oblation unto the Deity; for, the victim represents the sacrificer himself. The sacrificer realizes himself to be the Self and offers himself up unto the Self, for, he should never be divided from Him. Therefore, Visvakarman, in order to show us the way, offered up Self unto Self; for, I take 'Tanvam to mean 'unto (Thy)-Self. Tanu here seems to mean His spiritual svarûpa, that is Self. There can be no sacrifice if there is no Deity to whom the victim or oblation is to be offered. As Visvakarman is identical with Prajâpati, it will be seen further on from the Taitt. Samhitâ and the Bṛihadâraṇyaka Upanishad that Prajâpati, as Sacrificer, became Himself the sacrificial goat and the Asvamedha horse, and sacrificed them to Himself as the Deity.

(4) Aimless and suicidal would be the sacrifice if there was no Deity—no Ideal—to attain to. Here the Deity to be attained to by the Sacrificer Visvakarman is Himself as Father and Mother, as the same Deity that is mentioned as Tanvam (Self) in verse 5 is mentioned in verse 6 as Earth and Heaven (Pṛithivīm uta Dyâm). Earth and Heaven occur in several places in the Rig Veda as the Divine Mother and Father. Although the earth and sky are created objects, they are used as metaphors for God as the Parent. Now, as the object of the Sacrifice of Visvakarman is to become such a Parent as is worthy to be meditated upon, and as nothing can come out of nothing, so even in His single state when the universe is not yet born, His worthy Parenthood is lurking within Himself as the Deity to sacrifice Himself unto; and thus sacrificed He is revealed as Father with Himself as the One Manifest Son. The thing is this: there can be no idea of the All-In-dweller when there are yet no creatures for Him to be in; so, simultaneously with the birth of the creatures, He says 'may I multiply,' which is clearly denoted by the word vṛidhânaḥ or vâvṛidhânaḥ. So saying He realizes Himself as Father by Self-sacrifice and is born as the Son, the

Viśvarūpa In-dweller, who regards and loves one and all creatures as Himself or who, in other words, becomes all creatures. This is His worthy Fatherhood with its inseparable correlative worthy Sonhood, sacrificed into the heart's womb of every creature. When man marries and multiplies, he is as fully reproduced in one son as in another and the saying is that he himself is his son (*Ātmā vai putra nāmā 'si*), for, he is one in interest with his son who steps into his place and discharges his liabilities. But strictly speaking, the ordinary father is not identical with his sons. We may apply the simile of the ordinary father to our Father; but it goes only half way. Our Father surpasses the simile; for, in multiplying Himself as each creature's In-Dweller, he is identical in each.

(5) There can be no sacrificer without *patnī*, wife. This law is to be viewed as instituted by Viśvakarman, the First Sacrificer. But in His case His own *Vāk* is His wife. So, it is said He is *Vākāspati*, the husband of Speech, while He is *Manojava*, Mind-swift, and the One Namer (*Nāma-dīś*). *Vāk* represents *Vidyā*; and the idea that the wife in whom the husband is born as son* is, as it were, the fire in which he sacrifices himself in order to be so born as son,† seems to

* Vide the old text of the *Alt. Br.* quoted at p. 403 ante.

† *Āhād. Up.* V 8, 1, and *Bṛhadāraṇyaka* VI. 2. 13. These speak of five fires thus: (1) The celestial world is the fire burning with the sun as the firewood; by offering *Śraddhā* as an oblation to that fire, king *Soma* (the moon as the *Soma* juice) is born. (2) The rain-cloud is the fire; by offering the *Soma* unto it, rain is born. (3) This world is the fire; by offering the rain unto it food is born. (4) *Paruṣa* (man) is fire; by offering food unto it, the *retas* comes. (5) Woman is fire; by offering the *retas* unto it, *Paruṣa* is born. When he dies he is offered unto the (funeral) fire, from which he springs up as a *Paruṣa* of brilliant colour. As it is only the knower who springs up in his own *avardā* as the *Uttama-Paruṣa*, all this allegory seems to be intended to teach how the knower should view his food. If food is viewed as simply giving bodily vigour to satisfy lust and subserve the principle of 'might is right' all spirituality is at an end and the eater does not see beyond his own body. To the knower, food is a philosophy. To him Food is a great soul sacrificing itself for general good and all its parentage is sacrifice-born and heavenly. The rain is the instance of self-sacrifice for general good. The moon from whom the rain is fancied to come performs self sacrifice on every new-moon-day. The moon's birth is from Faith offered to the other world—the Self, who is free from all selfishness and whose emblem is the blazing firewood, the sun, that sees all alike and sacrifices

have arisen as being primarily applicable to the spiritual wedding with Vidyā and to the spiritual birth by means of Self-sacrifice in the fire of her knowledge. In the case of Visvakarman, the First Sacrificer, this His Self-sacrifice in the fire of knowledge is indicated by the saying that the One was offered unto the navel of the Unborn. I take the Unborn to be Yajūr, Sacrifice, and the navel to be the fire pit of the altar Vēdi, which represents Vidyā. The *Rig Veda* I. 164, 35 says that Yajña, Sacrifice, is the navel* of the universe. At some point in the vast space (say what is now the beautiful Orion, the symbol of Sacrifice) He, the Infinite God, establishes Vāk as His Vēdi, altar, glowing with Himself as the fire of Mind, and He offers into it the subtle substance of each would-be form one after another with Himself as 'I am thou, i.e. I love thee as Myself' put into each, accompanying the act of offering with naming out each, as the epithet Namer indicates. The result is that from the altar there spring forth the earth with its teeming creatures on the one hand and the firmament with all its radiant denizens on the other. In order that we may work out our destinies according to His model, He has put fully in every one of us His sacrificed Self as the Garbha or Child that should be known and realized by self-sacrifice

his warmth for general good. So, the knower eats food for spiritual vigour, and that vigour is born in the womb of Vidyā as Purusha, the main man, as he conquers the whole world by looking upon all as himself, thereby having no second as the enemy; and in the end such a knower is a fit oblation to Agni and becomes the bright Purusha in the spiritual world.

* About the nābhi or navel, see Dr Haug's explanation of the Nābhānīdīkṣā hymns X 61 and 62 of the *Rig Veda*. It is in verse 7 of 61 that the Father is said to have loved his own daughter. We may not literally accept all of the learned Doctor's explanation, for about the hidden meaning of the symbolism of the rituals opinions may differ. But the following is pertinent to our subject—"The place for reception of the seed poured out mystically in prayer by the Hotar, is the altar; for standing near it (and even touching it with their feet) they repeat the mantras. The reason that they have to regard the Vēdi as the safe receptacle of the seed, is to be sought for in the antecedent of Prajāpati, who prepared it for the purpose, defending it against the attacks of enemies. After having made it safe, he poured out his seed whence then all creatures sprang (see *Ait Br* 3, 31)." The rotas or seed seems to be Mind's rotas spoken of in *Rig Veda* X 129, 4, about which much will be said further on. The same rotas is here called garbha.

and by ardently loving and en-Selfing Him that has en-Selfed all creatures as the most potent quickening force for our loving and en-Selfing them. The knower's realizing this Child is his spiritual fatherhood. The waters who bear the Child appear to mean the words that have flown out as all the forms, each pregnant with Him. This Garbha seems to be identical with Hiranya-garbha, as in the Sûkta about the latter he is called both Hiranya-garbha and Garbha.

(6) As the sacrificer must give *dakṣiṇā*, largess, the gift which our Father as the First Sacrificer has made is Himself as the Golden Child placed in the wombs of our hearts. This golden Child seems to be the Wealth obtained by our Father by offering up all things and Himself; for, it is clearly said that wishing for the Wealth He, the First, entered all the subsequent creatures.

(7) From this and from His growing (*vṛidhāna* or *vāvṛidhāna*) may be traced the Upanishadic idea that 'He desired—may I multiply, and producing the universe entered into it.'

(8) Being thus Visvarûpa pervading everywhere, He is the free Bird.

(9) The *anyat* or 'other' spoken of as the *antaram* or screen should be contrasted with the One. This One seems to be of the same import as the secondless Self of the Upanishads. The Bhûma-vidyâ of the *Ākândogya* Upanishad says that the knower of the Self sees no *anyat*. The all-enselfing knower must altogether ignore the idea of any other than the Self. Even if one creature is kept out of the Self, that creature as the other would war with, and break the harmony, of the Self, the One. As the Taittiriya Upanishad says, he who makes the least *antaram* in the Self, to him there would be fear. The *Asu* seems to be the One as the Life of the universe—the Sun to those who felt themselves to be in the dark and who rejoice in Him as indescribable Joy. Therefore they falter.

(10) Visvakarman himself is beseeched in verse 5 (X. 81) to teach us His Self-oblation by which He pervades in all

forms in the three regions, i.e. everywhere. So, He is our First Ākārya.

(11) He is called Svadhî-vân, one who has Svadhâ. In the rituals, Svadhâ is intimately connected with the Fathers who are stated to always long for the Svadhâ oblations and for progeny. There can be no idea of fatherhood without progeny; but the spiritual progeny is Self-multiplication. Under this view Sva-dhâ may be taken to mean the placing of one's Self in all creatures in order to become them all. In *Rig Veda* X. 129, 5, some beings who are evidently the Fathers are styled Reto-dhâh, who have Svadhâ on one side and Prayati on the other. In verse 4 of that Sûkta the Creator's Son-aspect is styled Kâma (Love), the Retas of Mind. That Sûkta will be explained in detail further on. It appears to me that Sva or the Self is the Retas placed in all creatures by the Creator-Father in His act of Self-multiplication. Having this quality of Svadhâ, or Self-placing, He is Svadhâvân.

The Sûkta X. 121 of the *Rig Veda* is about Hiranyagarbha, Who in the beginning rose as Jâta, Hiranyagarbha. the Born (of God), the One lord of all born (bhûtasypati) creatures; Who fixed and up-holds heaven and earth; Who gives vital breath, power and vigour; Whose is death (i.e. whom death obeys?); and Whose Ahâyâ, lustre, is immortality; Who by his greatness reigns (ise) over all bipeds and quadrupeds, &c. Verse 7 of this Sûkta is to the following effect:—

When the swelling waters (brîhatîh âpah) came bearing the universal Garbha—giving birth to Agni, then there came into being the One Asu or Life of the Gods.

It appears to me that Garbha, Agni, and Asu are not three different gods but are epithets qualifying Hiranyagarbha and that the churned out sacrificial fire which is well known as Jâta or Sujâta symbolizes the Child Hiranyagarbha, which name makes Him synonymous with Agni's name

Hiranyaretas. I say symbolize, because it is impossible to believe that the *Rishi* credited mere fire with upholding heaven and earth and with being the lord of immortality. Here also, the *Brīhati* Waters appear to be the words which were uttered forth as all the forms, such as the sun, moon, stars, the earth and all the creatures, each pregnant with the Child. The *Brīhadāranyaka* (I. 3, 20) says that *Brīhati* is *Vāk*, Word.

The next verses 8, 9, and 10 appear to describe the Child's Father *Prajāpati*, who, indeed, is clearly mentioned in the tenth verse. They are to the following effect:—

He, the One God of gods, in his might saw the waters bearing *Dakṣha*—giving birth to *Yajū*.

That Genitor who is *Satya-dharman* (having truth as His law), who brought forth heaven and earth—brought forth the brilliant waters—may He never hurt us.

O *Prajāpati*! No one but Thou has pervaded all the creatures and the created things. Wishing for *what* we offer oblation to Thee, may *that* be to us. May we become lords of Wealth.

We have seen that the son born to *Purūravas*, who ardently desired for his birth and for his filling the house with the music of his cries, is *Agni* (p. 10 and 11 *ante*). We have seen that *Agastya* also brings forth the same *Agni* as his son, and that without bringing him forth those men whom even the *Rig Veda* mentions as the ancients that practised *ṛita* and spoke *ṛita* with the gods did not attain their object (p. 123 *ante*). Well, their archetype is our Father—the happy Father—who at the very beginning sees His Golden Child being borne and brought forth by the waters. *Dakṣha*, powerful, is not only the soma juice but also *Agni*, who is called *Su-dakṣha* (*Rig Veda* II. 9, 1), and in the verse *Yajñena yajñam*, *Yajña* means *Agni* as the oblation. So, I would take *Dakṣha* and *Yajña* to be the names of *Agni Hiranyagarbha* himself.

This Child in the waters seems to signify *Agni Apām-*

napāt, the son of the waters. Our ancients were masters of metaphorical language. They could illustrate the Creation by the commonest phenomenon that takes place before our eyes. To their thinking the Creator may have sent forth the universe as simply as the sun sends forth his rays—as simply as he showers the rain. The rain clouds or the nereal waters are caused by the action of the sun; the electricity in their womb is as it were the sun's retas, given birth to when it flashes, illumining the showers and thereby making them *kandrah āpah*, bright waters. The falling waters, the drops, commingled as they are with the lightning light and the rolling thunder, which latter is *Daivī Vāk* (the heavenly speech), are as it were so many lives worded out with the lightning light infused as the Self into each of them.* So, we, who are His drops, should not forget the illumining Child that is put into every one of us. Going from the rain to the celestial region, the stars are as it were the brilliant drops of Creation.

Another name which the *Rig Veda* has given to Agni is *Tanūnapāt* meaning that he himself is his own son. The Father *Prajāpati* Himself is, we saw, His own Son *Hiranyagarbha*: 'For this reason, it would appear, *Prajāpati* is called *Svayambhu* or *Ātmabhu*, Self-born. Another name of *Prajāpati* is *Ritajī*, born from Sacrifice or *Prathamaja*, the First-born:—

*Parītya lokān parītya bhūtāni
parītya sarvāḥ pradiso disas ka,
Prajāpatiḥ Prathamajāḥ Ritasya
ātmanā 'tmānam abhisambabhūva.†*

Pervading the worlds, pervading the beings, pervading all the directions and sub-directions, *Prajā-*

* Water is called *jīvanam*, life-causing, and *bhuvanam*, life becoming, as without it no food can be grown. The drops are therefore so many lives as it were. The *Mahānārāyaṇa Upanishad* says: *Toṇa jīvān vyasasarja bhūmyām*—'He (the Creator) showered the souls into the earth along with (the drops of rain) water.'

† Vide the *Taitt. Mahānārāyaṇa Upanishad*. This verse seems to be a quotation from older *Vedic* works. A changed version of it occurs in the *Taitt. Aranyaka* and will be quoted farther on.

pati, the First-Born of *Rita*, Him-Self became everywhere by Him-Self.

The meaning seems to be that He, the First, performed Self-sacrifice and became the First-Born Son *Hiranyagarbha* that is in all beings and everywhere. In the matter of becoming the All-loving One Self, there is no *anyat*, another, by whom to become so. Therefore He became Self by Self. In the *Rig Veda* I. 144, 7, Agni is called *Ritajāta*, the Son of Sacrifice.

It is necessary to clear up the doubts that might be entertained about *Visvakarman's* Self-sacrifice. About *svayam yajasva tanvam* (p. 408 *ante*), Dr. Muir (IV. p. 9) renders it as 'thyself offer up thyself,' but he says that Professor Roth considers that this does not mean *sacrifice thyself* but means *sacrifice to thyself* and compares this with *Rig Veda* X. 7, 6:—

Yathā 'yajah rītubhir Deva Devān
evā yajasva tanvam sujāta.

which he renders thus:—

'As thou (O Agni) at the measured times, O God,
didst sacrifice to the gods, so sacrifice also to
thyself.'

The epithet *sujāta*, the well born or the good child, applied in the above verse to Agni, means that the Agni spoken of is the churned out fire, which, we have seen (p. 27 *ante*), is actually thrown as an oblation into the *Āhavanīya* fire, by repeating *Rig Veda* I. 164, 50:—

Yajñena Yajñam ayajanta Devâh,
Tāni dharmāni prathamāny āsan.

The Devas sacrificed to Sacrifice by Sacrifice. That was the earliest ordinance.

There the instrumental *Yajñena*, 'by Sacrifice,' means the churned fire used as the oblation, and the objective *Yajñam*, 'unto Sacrifice,' means the *Āhavanīya* fire into which it is thrown. As thus both are fires and are called by one and the same name of *Yajña*, this offering up of fire

unto fire, symbolical of the offering up of Self unto Self, was a rite which was considered the most ancient law even in the days of the *Rig Veda*. Yes, the word *tanvam* means not *thyself* but *to thyself*, but the well known ancient rite referred to is understood here, namely that Agni sacrifices to himself by himself used as the oblation. Without doing so, Agni who is our Hotar, priest, and dūta, proxy, could not go spiritually to the spiritual world of the gods in order to worship them there on our behalf.

Prajāpati as
Agni performs
Self-sacrifice.

The Satapatha Brāhmaṇa quoted in Muir IV. p. 23 is to this effect:—

The *Rishis* were *prānas*. Performing *tapas*, they issued (themselves) out (as) seven *puruṣas* desiring (to become) this universe; and those seven *puruṣas* became one *Puruṣa* called *Prajāpati*, who is the same as this Agni who is kindled (by attrition). Desiring to be born many, he performed *tapas* and created *brahman* (word) alias *trayī-vidyā* (Vedic learning), which became foundation to him. Creating offspring (*prajāh*) he mounted upwards to the world where the sun is shining. There was then no other being fit to be sacrificed (*yajñīyaḥ*), and so the *Devas* took him (*Prajāpati*) in order to perform *sacrifice* by (means of him alone as) *sacrifice* (meaning the sacrificial victim). Therefore the *Rishi* (*Rig Veda* I. 164, 50) says: *Yajñena Yajñam ayajanta Devāḥ*.

Thus *Prajāpati* was actually sacrificed. *Prajāpati* is exhibited here as archetypal Knower in the metaphor of the churned out fire offered into the *Āhavaniya* fire.* To show that no body is a fit victim until he is pure it is said that the seven senses (for these are the *prānas*, the seven *Rishis* of the head, vide essay on the seven *Rishis*) were purified by *tapas* and became One united *Puruṣa*, by reason of their becoming the

* Vide *Rig Veda* VI. 16, 42 as explained by the *Ait. Br.* I. 16, in which the churned fire is called *Jāta* and the *Āhavaniya* fire *Jātavedas*.

harmonious limbs as it were of the All-enselfing One In-dweller. In other words, when the senses are all united in the Upâsana of the Self, the Self flashes forth as the sacred fire from the Arani wood, and He is Prajâpati, the Creator, because by the desire of 'may I become many and be born as my own sons' He overflows all around and becomes all the creatures by enselving them. This is the only pure fire, the pure Self, that is fit to be offered. His aspirations are all heaven-ward, just as the flame of fire goes upward. I think the epithet *ârdhva-retas* applied to the knower is a metaphor derived from fire whose *retas*, flame, goes upward. Having created offspring in the above manner and mounting upwards, He reaches the sun, the bigger fire personified as the *Âhavanîya* fire and the priestly gods offer Him up in that high fire, so that the whole world may see this holy Sacrifice and profit by it.

The vapâ or omentum of the goat sacrificed represents the sacrificer himself (vide p. 26 *ante*). Pro-

Prajâpati becomes the goat and sacrifices it himself.

bably this thin substance of the body is used as a symbol of the subtle soul. Not only the vapâ but certain other offerings also symbolize

the Self-oblation; for instance, it is said: 'Man's Self is honey. When he offers honey into the fire he is (to be regarded as) offering him-Self into the fire' (Taitt. Sam. II. 3, 2, 9). A handful of darbha grass, called *prastara*, used in the sacrifice, stands for the sacrificer and is thrown into the fire. The Taitt. Sam. II. 6, 5, 5 says: 'He (the priest) throws the *prastara* into the *Âhavanîya* fire and thereby makes the sacrificer go to *Suvarga*.' The reason why a substitute is used may be this. For the sake of the sacrificer the priests enact the ritualistic drama of his symbolical regeneration—create him anew spiritually by offering the substitute. All this may be taken to signify simply the sacrificer's initiation into, and consecration for, a life of self-sacrifice, charity, kindness, love, &c., &c.,—a life to be led by maintaining and worshipping the fire of the sacrifice till his death, in the

same manner as in the Jñāna-kāṇḍa the Ākārya regenerates the disciple through the womb of Vidyā and consecrate him for a life of steadfast upāsana of Brahman—for a life of Brahma-Ārya, the actual living out by conduct of all that Brahman is, and the upāsana is to continue yā v a d ā y a s h a m, i.e. till death (p. 151 ante). Man should not cut off himself in the middle of this his life. Brahman is so very difficult to become that It is to be made lifelong study and practice and no man should be so proud as to say that he has become It in a day or a month or a year or any fixed time; and so, either according to the Karma-kāṇḍa or the Jñāna-kāṇḍa with which the former is identical if practised by knowing and realizing the meaning of the symbolism of the rituals, man should allow himself to grow into as ripe a fruit as possible and then drop. His son into whom he infuses himself at his death-bed (Br. Ār. Up. I. 5, 17) offers his body at the altar of the funeral fire which is kindled by the very fire he had maintained throughout his life. But in the case of our Father who is ever the ripe and pure, He can cut out His own vapā directly, for the Taitt. Samhitā II. 1, 1, 4 says :

Prajāpati was One (alone). He desired, 'may I bring forth (sṛjeyam) prajāś pasus.' He cut out His own vapā and held it on the fire. From it (thus held) the hornless goat (ajātātāparaḥ) came into being and He sacrificed it to (Himself as) His own Deity (svāyāi devatayai ālabhata). Then He brought forth prajāś pasus.

It is thus clear that Prajāpati made a pasu, victim, of Himself and sacrificed Himself in order to bring forth the creatures. Pasu means that which is tied (to the sacrificial post for immolation), and the expression that by self-sacrifice He brought forth prajāś pasus is capable of meaning that He has brought forth prajāś, creatures, as pasus, victims at the altar of self-sacrifice, in other words, He has consecrated us all for a life of self-sacrifice.

The *Brhadâraṇyaka Upanishad* commences with a series of riddles and play upon words to show how the Creator under the name of *Mrityu*, death, became the Horse sacrificed in the *Asvamedha* sacrifice. It is to this effect:—

Prajâpati becomes the horse sacrificed in the *Asvamedha*.

In the beginning nothing (else) existed. All this was encompassed by *Asanâyâ Mrityu*, hungering Death. He made up His mind to become *Âtmanvî*. He moved, singing (*arḥan*). By this act of singing, the Waters were brought forth. . . . The Waters are indeed *Arka* (songs). Their cream became the earth. He toiled on her (performed severe *tapas*) and from Him thus toiling came forth *Tejo Rasaḥ*, Juice of Light, Agni. He (*Mrityu* that came forth in the shape of Agni) trebled Himself as fire (here), air (in the atmosphere meaning probably the lightning fire in it) and the sun (in the sky), with all the directions as His limbs.

He, the hungering Death desired, 'may a second *Âtman* of mine be born.' He by His mind coupled Himself with *Vâk*, Speech; and the *retas* that came became *Samvatsara*, the Year, so named because the *retas* had to be borne for a year. He (Death) opened His mouth at him (the born child *Samvatsara*); who cried, making (the sound) *Bhân*, which itself became *Vâk* (Speech). Thinking that it would be very little food (*kanîyo 'nnaṃ*) to eat this (child), He by means of that *Vâk* and that *Âtman* (i.e. the child, the offspring of Himself) brought forth (*asṛijata*) all this (universe) whatsoever that is, (viz) *Rig*, *Yajus*, *Sâman*, metres, sacrifices, and *prajâs parus*. Whatever He brought forth He began to eat and therefore He is *Aditi*.

He (Death) desired, may I sacrifice again with a great sacrifice (*bhûyâsâ yajñena bhû-*

yo yajeyam). He toiled, and performed tapas, (so severely that) the essence of His fame (yaso vīryam) sprang up (ud-akrāmat). The essence of fame is indeed the prāṇas and when the prāṇas sprang up His body (sarīram) began to swell (svayitum), but His mind was in the body itself.

He desired, May this (body) of mine become medhiam, fit to be sacrificed, may I become Ātmanvī by it. Then He (the body) became Asvaḥ, horse. Because He asvat, swelled, He became medhiam, fit to be sacrificed. . . . Letting the Horse (Asvamedha) loose for a year, He then sacrificed him to Him-Self, with other pasus to other gods. . . . He that is shining (the sun) is indeed the Asvamedha. The Year is His Self, and this Agni is His Arka (glorifying song), to whom all these worlds are Selves. But all these three viz. Arka, Asvamedha and Mrityu are all One Deity Mrityu. He (who knows this) conquers away punar-mrityu (recurring death) and mrityu will not have him and Mrityu will become his Self and he becomes one with these (One-treble) Deities.

There cannot be a more complicated piece of riddle and pun than this in any language—even in many other parts of Vedic literature, which contains here and there many riddles and puns. The simple origin of the Asvamedha may have been the idea that the valiant warrior, who dies in the battlefield or who, gaining many victories, dies by nature, ought to go to heaven riding his vājīn, war horse; but neither his horse nor any of his earthly possessions can go with him. The rich poetry of the Ātma-vidyā can, however, supply all the wants. The warrior's life is a noble life of self-sacrifice. He realizes the Self, rides on the Self, being well established on Him, goes to the Self and becomes one with the Self; the rider, the ridden and the goal being

all one in the *Âtma-vidyâ* which does not teach any other than the Self.

The contrast between *mṛityu* (which I have put in the lower case) and *Mrityu* (in the higher) shows that the higher *Mrityu* is not the recurring *samsâric* death but can only be the One-Self-hood of God as Death to dualism and its ignorance and sin,—as Death to death but as Immortality to the knower. In the *Kâthopanishad* we have *Nakiketas* learning the Self from Death. The hunger of Death may be taken to be *satya-kâmatâ*, the state of desiring for *Satyam*, the true Self. I do not feel convinced that the higher Death can ever be subject to *avidyâ* and the embodied state. Therefore the desire to become *Âtmanvî* seems to be the good desire to realize the Self. The Waters appear to represent the words of the song flowing from the mind of the Creator and becoming the worlds and objects which they were intended to mean. The poetical idea underlying this seems to be that He sang forth the universe. The knower entirely closes his eyes to the bad aspect of the universe. To him the universe is a happy song as giving scope for his universal love and en-Self-ation. How does the glorious Self come? He comes through *tapas*. The seat for the *tapas* is the earth *prithivi*, the Wide. What is the meaning of her being the cream of the worlds? We saw in the essay on *Kurukshetra* that the sacrificial ground *Davayajana* is the best part of the earth deposited with the moon (p. 17 *ante*). So, here also the sacrificial ground seems to be the cream of the waters=words=worlds. Going to *âpas*, waters=worlds, through its synonym *payas*, we are to go on to *payas* through the latter's another meaning, milk, and then through the milk to the cream. The sacrificial ground is the cream of earth as it contains the altar *Vedi*, which, as the very word shows, represents *Vidyâ*. Toiling with her, the sacred *Agni*, symbol of the Self, the highest ideal of the knower, is generated. About his being the Juice of the Creator I shall further on analyse a series of texts from *Rig Veda* down to the *Upanishads*. Thus, the Boy, the In-dweller, the Juice,

is born and pervades everywhere. This is the Creator's own tapas-born aspect as Son.

Now to His aspect as the Year born from mother Vāk. There can be no year until all the twelve months of it are completed. As thus the year has to reside in the womb for twelve months, that is to say, three months longer than the human embryo; if, for the sake of the pun which seems to be intended, we read *sam-vatsarah* as *sam-vatasarah* by adding the vowel *a* between the two consonants *t* and *s* in order to smoothen* the word and then read it as *sam-vasa-tarah* by displacing † *t*, we get the artificial meaning, as 'he who resides the more,' as *vasa* means 'reside' and *tarah* 'more.' There is another pun with it. If we read it as *sam vatsa-ra*, *vatsa* means the child and *sam* and *ra* joined together make an artificial word forced to mean the 'crying well'; and so we have the child Year crying *bhân*, a hard sound, to denote that the child cried well. This sound *bhân* seems to have been selected as a pun from the Vedic *arbhā* or *arbhaka*, a name for child in the sense of the 'little one.' Its etymology is put as *ri-bhan* in *Āpte's Dictionary* which also quotes this *Nirukta*, '*avahritam bhavati hrāsvam tasmād arbhakaḥ*.' This word 'arbhaka' seems to have suggested the idea of *Mrityu's* saying that the child would be *kanīya* or very little food. This extraordinary child of twelve months' gestation with its hard, deep cry 'bhân' appears to be a prototype of *Rudra* who, in several Vedic stories, is said to have got his name because he cried ('*yad arodit tad Rudrasya rudratvam*'). *Pûshan* had his teeth knocked out by eating the portion of Sacrifice pierced by *Rudra* (vide Vedic texts quoted in *Muir IV. p. 200 and 201*), and *Rudra* is also known as *mrityuñjaya*, the conquerer of death. If, therefore, *Mrityu* was death and had put into his mouth this prototype of *Rudra* that cried

* In the dialects of the country many Sanscrit words are thus smoothened.

† For instance *Kasyapa* is read reversely as *Pasyaka* in *Taitt. Ār. I. 1, 8*, quoted in the note at p. 256 ante.

Bhān, his teeth would probably have gone off as did those of I'āshan. No, Mrityu is not death, but Death. As the father should see the face of his new born son born alive,* Death sees with gaping mouth—with anxious enquiring face—to make sure if all is right with this unusual child of twelve months' gestation, and the cry, revealing the strong healthy state of the child, is the joy enjoyed. In such Vedic expressions as 'sakalam bhudram asnute', eating means enjoying. This son as the means of plentiful eating to his Father is made to unite with Bhān, now metamorphosed as Speech, Vāk, (as bhana means) 'speak') and bring forth—sing out—the spiritual side of the Creation, namely all the Vedas and sacrifices and all creatures (as) victims (at the altar of self-sacrifice). He who eats makes the food eaten one with himself; and so the riddle is that our Father who, by en-Self-ing all the creatures by universal love, has made them all one with Himself, has eaten them all, and that therefore He is the all-devouring Death! But the riddle unriddled reveals Him as All-Love. To illustrate this all-eating love of our Father, the name Aditi is given to Him. Originally the name seems to have meant a-diti, the unbounded; but reading, as a pun, 'atti, 'he eats', as a t i t i (introducing the vowel i between the two consonants) and then changing the first t into d, † Aditi becomes the eater. About the unbounded Mother A-diti, a mantra quoted by the commentator says:—'Aditir mātā sa pitā':—'Aditi is Mother and Father. How can Mrityu who is thus identified with Father and Mother be death in the lower sense? No. Aditi as Mother would be the last person to eat her offspring in the literal sense of eating. She will defend Her young ones against all devourers. So will our Mrityu properly

* 'Riam asmin sannayati amṛitatvam ka galkhati,
pitā putrasya jātasya paśyet ket jivato mukham.'

So says Nārada to Hariskandra in the Ait. Brāhmaṇa.

† t and d seem to be sometimes interchangeable, cf. Vedic nādha-
mānā for nāthamānā.

Att i is from the root a d, to eat.

understood and followed by us will protect us His children from all fear, He being the One fearless Brahman. Such is the Father born or manifested as the Year. Our ancients appear to have looked upon the Year not simply as time but as the soul of all the sacrifices performed and the Vedic Mantras used in performing them, daily, fortnightly, and in all the seasons of the year. Time spent uselessly or badly is time wasted or killed. Time spent well and religiously is time full of true life, and the religious year is capable of begetting us spiritually. Here another meaning which Samvatsara seems to admit of is that all the different sacrificial rites reside well in the religious year (*samvasante tarām*).

Generating the religious year, with all its ordinary rites, the poet goes to the *Asvamedha* sacrifice styling it as *bhūyān*, great. The next things spoken of are the *tapas*, the springing up of the *prāṇas*, and the swelling of the body. If the swelling is due to death and decomposition, how can the mind remain in the dead body? As in the case of the swollen body of *Sveta* (p. 153 *ante*), so here also the swollen body seems to be the *bhūman* Self, who is vast when compared with the selfish self. The Purāṇic author of the story of *Sveta* may have taken the concealed meaning of the swollen body from this upanishadic story itself. Man mistakes body itself to be the self, and *ātman* is often used in the sense of one's own body. But the true *ātman* is the vast all-pervading Self. He is the expanded * and incorruptible *Paruṣa*. Man must realize this his vast *svatūpa*. If he says that he can see nothing else of himself as the expanded but his fattened body, let him see the swollen dead body that rots and melts away. Therefore, putting the whole mind in the Vast Self—being well established Himself in Himself by steadfast *tapas* or *upāsana*, *Mṛtyu* becomes *ārdhvareta*s by glowing with the up-jumping glow of all His *prāṇas*, senses—up-jumping because the vigour of all His senses

* This has been shown in the Essay on *Pravargya*, vide p. 349 *ante*.

are directed towards spirituality. This is the true high-soaring *utkrānti* of the senses. Here also the *prāṇas* mean the seven senses in the head; and as to their being called *yaṇas*, fame, the same Upanishad further on (II. 2) says they are fame put in the head (vide p. 320 ante about the Seven *Rishis*). With such a *tapas* and *utkrānti*, the Infinite *Bhūman* Self is exhibited as the Horse fit to be offered. *Aśva*, horse, is derived from *aś*, which means both to pervade and eat. *Āpte's* Dictionary quotes this *Nirukta* about the etymon of *aśva*:—'*aśnute*=*adhvānam vyāpnoti, mahāsano vā bhavati*':—'*aśva* because he covers the distance (by running swiftly) or he is the great eater.*' It is evident that the Upanishad has in view the eating sense of *aśva* as the story itself indicates, commencing as it does with the *Aśanāyā-Mṛitya*, the all-eating Death and identifying Him at last with *aśva*. *Aśanāyā*, hunger, means the desire to eat. The Self, then, (to whose Joy the *Taitt. Upanishad* devotes a whole chapter), is the Great Enjoyer of Him-Self. He is the Swift Horse He himself has become in his up-jumping. Whereas the enjoyment of dualism depends upon things outside the enjoyer, and is lost with their loss, the enjoyment of the knower of the Ono Self is independent. Therefore, he is *Svarāt*.

Another name for horse is *vājin*, literally 'he who has *vāja*'. *Vāja* means food as well as war. The *Aśva-medha* is also called *Vājimedha*.

The White *Yajur Veda*, to the *sākhā* of which the *Bṛihadāraṇyaka* belongs, is known as the *Samhitā* of the *Vājasaneyins* or *Vājins*. So, perhaps, our Upanishad thought it necessary to spend so much skill and erudition in punning the praise of the *medhya* Horse, who ought to be always cherished in our *medhā*, intellect, to teach us *Prajāpati's* Self-sacrifice.

* Contrasted with the cow who eats swiftly and then chews the cud the horse goes on eating grass slowly during the greater part of the day.

The sun, with whom this Horse is at last identified, is only to be taken as a symbol of the Prâjña or Knowing Self.

First is born Agni, without whom no rite can take place; then, the religious Year with all its rites and mantras; then, the Horse of self-sacrifice; and then, every thing ends by the preaching of the Oneness of the Deity.

As Rudra is clearly one of the names of Agni, and as His name Mahâdeva is the same as Maho Deva of Rig Veda IV. 58, 3, in which Agni is described as having entered the mortals, how can He have done so if He had not sacrificed Himself? Rudra did sacrifice Himself in the Sarvamedha sacrifice and thereby become the all-pervading Great God Mahâdeva. This is clear from the Mahâbhârata.* Further on I shall try to show that Rudra in the Vedic literature is identical with Hiranyagarbha.

When read by the light of these texts which show the idea of Self-sacrifice to have been the cornerstone of the religion of ancient India, Visvakarman's Self-sacrifice will, I hope, be no longer doubted. To me it is as plain as daylight. As no doubt whatever is entertained about the sacrifice of Purusha, let us now see whether it is anything else than Visvakarman's Self-sacrifice. The Purusha Sûkta (Rig Veda X. 90) has sixteen verses. Its purport is this :—

Purusha of thousand heads, thousand eyes and thousand legs pervaded the earth everywhere and surpassed the *daśāṅgula*m. (1)

* The Sânti-parvan 8, sloka 37 says —

Visvarupo Mahâdevaḥ sarvamedhe mahâmakhe
jahâva sarvabhûtânî tathaiivâ 'tmânam âtmanâ.

The same parvan further on in 20, sloka 12, says.—

Mahâdevaḥ sarvamedhe mahâtma
hutvâ 'tmânam Devadevo babhâva,
visvân lokân vyâpya vishtabhya kîrtiyâ
virâjate dyutimân Kruttirâśâh.

Purusha alone is all this, whatever is born and will be born. He is the lord of immortality. He waxes with food. (2)

All this is His greatness. Yet greater is Purusha. All the born ones (*bhūtāni*) are but one stride or a fourth of Him, the other three-stride or three-fourth is the *anvītan*, that which is immortal, in the sky. (3)

The Three-stride Purusha has gone still upward, one stride or foot of Him becoming again here. "Thence He strode out to every side over what eats not and what eats". (4)

From Him was *Virāt* born and from *Virāt* Purusha. He the born (Purusha) spread all about the earth. (5)

The Devas performed a sacrifice with Purusha as the oblation. Spring became the clarified butter, summer the wood and autumn the oblation (made of all the harvest produce). (6)

The Devas, *Sādhyas*, *Rishis*, sprinkled the First born *Yajū* (Purusha) on the barhish grass (as victim) and sacrificed with Him (as the oblation). (7)

From that *sarva-hut Yajū* (i. e. Purusha that was used as the all-victim) the dripping fat (*prishad-ājyam*) was gathered up and they made (with it) all those *pasus* (sacrificial victims) that are in the air, in villages and in jungles. (8)

From that *sarva-hut Yajū* *Rik*, *Sāman*, and *Yajush* and the metres were born. (9)

From Him were born horses and all animals that have two rows of teeth—kine and goats and sheep. (10)

When they divided Purusha, into how many parts (*katidhā*) did they divide (Him)? What is His face, and what are His shoulders, thighs and feet called. (11)

His face became the Brâhman (priest), His shoulders were made the Râjanya and the thighs the Vaisya. From His feet the Sâdra was born. (12)

From (His) mind the moon was born, from eyes the sun, from face Indra and Agni and from breath Vâyu. (13)

From (His) navel came antariksha (mid region of the sky), from head the sky, from feet the earth, from the ears the directions. Likewise did they form the lokas (other worlds). (14)

When the Devas bound Purusha as the victim at the sacrifice, seven paridhis and twenty one samits were used. (15)

The Devas sacrificed to Yajña by Yajna (i.e. by Purusha as the victim). That was the earliest ordinance. They (becoming) the mighty ones attained the height of heaven where there are the ancient Sâdhyas, gods. (16)

Purusha is to be understood as defined in the old verse quoted in the *Bṛihadâraṇyaka*,—as the One Infinite who resides in all bodies (vide p. 103 *ante*).

In verse 1, 'thousand' means not simply that number, but many; and heads, eyes and feet are metaphorical expressions meaning that Purusha is all intellect, all-seeing and all-pervading. *Daśāṅgulaṃ* may be taken to mean the celestial sphere divided into the ten directions pointed at by the *aṅgula*, finger, as *this* the east, *this* west, *this* north, *this* south and *these* four the *avāntara-diks* i.e. south-east, south-west, north-east, and north-west. These eight, together with the *up* and *down*, make the *diso dāsa*, the directions being well known in Sanscrit as ten. Purusha in His pervasion surpasses all these. In substance this verse is identical with verse 3 of the *Viśvakarma Sūkta* (X. 81).

In verse 2, 'Purusha alone is all this' means that He in His universal love has en-Selfed all creatures. His doing

so is His food, enjoyment. He waxes with it, as it is infinite joy.

In verse 3, *etā vān*, 'all this' seems to mean the greatness of his being in all creatures. But it should not be thought that his greatness is limited by the earth on which the creatures reside. They on the earth are encompassed by only a fourth part or one foot or stride, while the remaining three-fourth part or three-stride is the *nāmṛitam*, that which is deathless, in the sky. This three-stride in the sky may be taken to be the moon, sun, and the starry region, which latter has the celestial sacrificial ground, the Orion, containing the three stars of the Belt, as if they are the three strides exhibited together in one place. All these, sun, moon, and stars, are deathless for countless ages.

About verse 5,—having thus reached the starry region, *here* i.e. in the Orion sacrificial ground or sacred earth of the Devas, another act of striding commences with one foot placed there as the heavenly basis in the heavenly sacrificial ground from where to stride in higher (to us unseen) regions and everywhere.*

* Though the Purusha of the Purusha-Sūkta is not distinctly stated in it to be Vishnu, the name Yajña and the three strides indicate Him to be Sacrifice Vishnu. In the Vishnu-Sūktas of the Rīg Veda, Vishnu is celebrated for his strides. The Rīg Veda I. 154, 5 says:—'Vishnoḥ pade parama madhvaḥ utsah' 'In the high place of Vishnu, there is a spring of Honey.' This madhu seems to be the heavenly Soma, whose place is the Belt *Mrigashiras* in the Orion-Sacrifice. The Rīg Veda I. 22, verses 20 and 21 say that sages are always seeing Vishnu's *parama padam*, high place, which is like an expanded eye in the sky and which the sages, (always) wakeful, kindle (and keep burning). By all this the Orion-sacrificial ground on high seems to be meant. It is fancied the fire in it is kindled and maintained by the celestial sacrificers and sages. Esoterically, *parama vyoma*, highest sky, is taken to be the region of the heart as the heart is the altar containing the Self as the sacred fire. The Purāṇic idea about Vishnu *Trivikrama* is that He strode three strides in king *Bali's* sacrificial ground and thereby pervaded the whole universe. Self-sacrifice is the basis for pervading everywhere by universal love. As the Purusha-Sūkta clearly says that Purusha is Yajña, His *pada*, place or footing in the Orion, which is the heavenly emblem of Sacrifice, must have been a well-known idea in the Vedic days, seeing that at the very commencement of the *Saṁhitās* of the two Yajur Vedas, Black and White, the sacrificial ground of the Devas is stated to be deposited with the moon, who is the regent of the Orion's Belt *Mrigashiras* (vide *Kurukshetra*, p. 16, ante).

Having thus described Purusha's pervasion in all creatures and forms and as this aspect of God as the One all-loving Purusha enselving all the creatures is God's spiritual *śrīṣṭi* or evolution of Himself, verse 6 goes on to say how God became Purusha. Here, the idea that previous to the *śrīṣṭi* God was alone is to be taken for granted. In order to become the Father of spiritual creation, He brings forth from within Himself the spiritual lady Virât, makes her His *jāyā*, wife, and is born in her as the Son Purusha, who is in the heart's womb of all creatures. All the commentators, and even some of the *Parāṇas*, appear to take Virât to be a male being, as, no doubt, the gender of the word *virât* would be masculine when compared with *saṃrât* and *svarât*. But in the Vedic literature *virât* is a well known feminine word meaning 'she who shines well.' In the marriage ceremony the wife prays by this mantra:—

Mama putrâḥ satruhaṇo 'tho me
dhitâ virât:

‘May my sons become the conquerers of enemies
and may my daughter become *virât*, a blooming
damsel.’

Virât is used as the name of one of the Vedic metres, probably because that metre was considered to be shining very well with her forty syllables. *Virât* clearly occurs in the *Rig Veda* IX. 96, 18 and X. 130, 5, as feminine and as the name of a metre. Indeed all the names of the Vedic metres are feminine. The *Satâpatha Brâhmana* (XIII 6, 1, 2) referred to in Muir, V. p. 369, clearly understands the *Virât* of the Purusha-sûkta to be feminine. I think the Purusha-sûkta uses *Virât*, not simply as the metre of that name, but in the sense of *Vâk Virât*, the Well-shining Speech, in which sense it is used in the Vedic texts quoted by Dr. Muir (V. p. 370):—The *Atharva Veda* (as well as the *Vâjasaneyi Samhitâ* and the *Sat. Br.*) says, “That daughter of thine, O, Kâma, is called the Cow, she whom sages denominate *Vâk Virât*.”

"They say that Virât is the father of brahman. Bring her to us thy friends in as many forms (as thou canst)." "Virât is Vâk, is the earth, and the air, is Prajâpati, is Death, the ruler of the Sādhyas." The idea that Vâk is Cow is found in the *Rig Veda* itself (*Viff.* 100, 11; 101, 16). Kâma, whose Cow she is, is the Creator himself in his desire to multiply him-Self spiritually. As Vâk represents Vidyâ, she is the Kâma-dhenu of the Paurāṇics. The *Satapatha Brāhmaṇa* says:—"Prajâpati created Virât. She being produced from him went away and entered into the sacrificial horse." If we read this in connection with His doubling himself as the wife (vide *Bṛhadâraṇyaka* quoted at p. 399 *ante*), it is no wonder that she is identified with Prajâpati. She is Vâk Visvarûpâ. She is Prajâpati himself in His aspect as Mother. She is the Father of brahman, words. Her entering into the sacrificial horse indicates that She is one with the Self that is sacrificed into the hearts' womb of all creatures. The *Taitt. Samhitâ* III. 3, 5, 2 says that Prajâpati saw Virât and with her produced the creatures (*Prajâpatir Virâjam apasvat; tayâ bhûtam ka bhavyam kâ 'sri-jata*). The *Satapatha Brāhmaṇa* (*Muir* IV. p. 22) says that Visvakarman produced the creatures from Vâk. The reason why Virât, one of the Vedic metres, came to be identified with Vâk, who is identical with Sarasvatî, may be found from *Rig Veda* I. 3, 12, in which Sarasvatî is said to enlighten all intellects:—*dhiyo visvâ vi râjati*. From this verb *vî-râjati* the idea of Vâk being Virât (*Virâj*) may have arisen. All this taken together with the riddle of Prajâpati's daughter-wife (p. 401 *ante*) leaves no doubt whatever that Virât is the Creator himself revealed as His own daughter Vidyâ and that He is born in her as the victim Purusha that is fit to be sacrificed, in order to show that the Purusha thus sacrificed has become all the Vedic knowledge and all the creatures and heavenly objects in the sense that He has ensouled them all.

The other verses require no comment, and the last

verse is the same as Rig Veda 1. 164, 50 used in offering the churned Agni into the Âharaniya fire, so that the sacrifice! Purusha is metaphorically the Fire of Self-sacrifice.

The Purusha-Sūkta is considered by European Sanscritists to be a little later than the other portions of the Rig Veda in which it is incorporated; but there can be no doubt that it is much older than the Brāhmaṇa period. I do not feel quite certain that the Devas and Rishis of the Purusha-Sūkta who sacrifice Purusha as the holy victim are isoterically the prāṇas as the senses—a significance which is clearly attached to the Rishis in the Sukla Yajurveda (vide p. 321 ante). Possibly they are so; but probably they are perfect typical knowers (corresponding somewhat to the angels of other faiths), who are always one with God and who always understand and realize Him as the sacrificed all-pervading Self. Such expressions as that in the beginning God was One only do not exclude them as they are one with Him. Or, it may be, to suit the idea of sacrifice as requiring the services of many priests, the Creator himself became the sacrificers to offer Him up as the victim.

That the Purusha sacrificed is the very Self of Prajāpati alias Visvakarman is clear from the Uttara-Nārāyaṇa Anuvāka that follows the Purusha-Sūkta in the Yajur Veda. That Anuvāka begins by saying that Purusha was born from the waters—from the Rasa or Juice of Visvakarman and Earth. There, Rasa seems to mean Visvakarman's Son-aspect as the Juice of Joy. I shall try to make this clear further on. The Earth seems to represent the altar Vedī as Vidyā; and the expression 'born from the waters' means the Son of the waters, the waters being the words—all the forms and creatures, as bearing Him who is the Golden Child.

The Purusha-Sūkta itself is called the Pūrva-Nārāyaṇa, to distinguish it from the Uttara-Nārāyaṇa. The Rishi or seer of the Purusha-Sūkta is put down as Nārāyaṇa. This

name is nowhere met with in the *Rig Veda*. How did the name arise? I venture to think that a practice prevailed, previous to the time of the *Anukramani*, of giving names to some of the *Sûktas* of the *Rig Veda* according to their subject matter and that subsequently those names were utilized as indicating the *Rishis* or *seers* of those *Sûktas*. For instance, the *Sûkta* X. 121 is about *Hiranyagarbha*, who himself is put down as *Rishi* *Hiranyagarbha* *Prâjâpatya*, son of *Prajâpati*. This *Sûkta* may have originally been called *Hairanyagarbham* *Prâjâpatyam* as meaning the *Sûkta* about *Prajâpati*'s Self *Hiranyagarbha*; but the expression *Prâjâpatyam* must have subsequently been construed as a patronymic. Likewise, regarding the *Rishi* of the *Sûktas* X 81 and 82 the subject of which is *Visvakarman*, see note at p. 408 *ante*. *Sûkta* X. 83 is about *Manyu*, who is solicited to guard us with his *tapas*, fervour (*pâhi no Manyo! tapasâ sa joshâh*—verse 2) and to chase our foemen with his fervour for his ally (*tapasâ yajâ vijâhi satrûn*—verse 3). The *Rishi* of this *Sûkta* is put down as *Manyu* himself, son of *Tapas* (*Tâpasa*); but it is clear that *Tâpasa* is not a patronymic but qualifies *Manyu*, the subject of praise. *Sûkta* X. 129 is about the First Cause which alone existed in chaotic water before creation. The *Rishi* of this *Sûkta* is put down as *Prajâpati* *Parameshthî*. But as *Prajâpati* is the First Cause, the *Sûkta* seems to have been named *Prâjâpatyam* *Pârameshtyam* to indicate that it is about *Prajâpati* *Parameshthî*. The latter name *Parameshthî* which qualifies *Prajâpati* and which means 'One who is in the highest heaven' is simply a paraphrase of *asyâ 'dhyakshah parama vyoman*, in verse 7. *Sûkta* X. 130, which is about *Yajûa*, is attributed to *Rishi* *Yajûa* *Prâjâpatya*, and *Prâjâpatya* is taken to mean the son of *Prajâpati*. But *Prâjâpatya* seems to be the name of the *Sûkta*, denoting that it is about *Prajâpati* who is *Yajûa*, sacrifice, because, according to the *Sûkta* X. 81, *Visvakarman* alias *Prajâpati* sacrificed Himself. If we go by these analogies, *Nârâyana* may have originally meant the *Sûkta* "pertaining to *Nara*," alias

Purusha,* just as the word Rāmāyanam refers to the epic about Rāma. But, viewed as a patronymic, Nārāyana would mean "the Son of Nara or Man, and is, in that sense, the *Rishi* of the Sūkta. It must be remembered that the name Nara is used in the place of Purusha. It will be seen that from Purusha Virāt is born and from Virāt Purusha is born. The last Purusha would be the grandson of the first Purusha, if Virāt is taken to be the son of the latter. But under the view already expressed, Virāt is the daughter as well as wife of the first Purusha, giving birth to Himself as His Son, the second Purusha, who therefore is Nārāyana, Son of Purusha; so that the Sūkta is Nārāyana i.e., that which relates to Nara or the first Purusha, and is attributed to His Son, *Rishi* Nārāyana, a Son who is identical with His Father.

As Purusha is the First Cause, variously named as Prajāpati, Visvakarman, and Hiranyagarbha whom the Waters bore, the Paurāṇics have faithfully preserved this trait of Nārāyana viz. that at the time of Creation He floats on the Waters of deluge. Keeping this trait prominently in view, they were led to fancy that the word *nāra* in Nārāyana meant water. We may ask whether *nāra* had not been understood to mean water even in the time of the Aitareya Brāhmaṇa, which mentions the dual *Rishis* Parvata and Nārada. Parvata means the mountain as well as rain cloud, and Nārada would be synonymous with the latter, as meaning *nāra-da*, the water giver.

Nārāyana as the *Rishi* name of the Purusha-sūkta, however, existed even before the Satapatha Brāhmaṇa,† verse XIII. 6, 1, 1 of which says:—

* The instances in which the subject of the Sūkta, instead of being expressed by the very name of the deity occurring in it, is expressed in Anukramanī by a synonym, are Kāmāyanti (X 151) about whom vide p. 124 ante, and Sutamblara (instead of Jātam-lhara) about whom vide pp. 158 and 159 ante.

† The *Rishi*-names of most of the Sūktas of the Rig Veda appear to have been settled even before the period of the Brāhmaṇas, which, as well as the older Upanishads, is quoting Rig Vedic verses here and there, mention the names of the *Rishis* of the Sūktas in which those verses are to be found, (vide p. 159 ante)

"Purusha Nārāyaṇa desired, 'may I surpass all beings (bhūtāni), may I alone become all this?' He beheld this form of sacrifice called puruṣa-medha, lasting five days (puruṣa-medham pañka-rātram yajñakratum apasyat). He took it; he sacrificed with it. Having sacrificed with it, he surpassed all beings, and became all this. That man surpasses all beings and becomes all this who, thus knowing, sacrifices with the 'Puruṣa-medha',—he who knows this."—Muir IV. p. 29.

Muir adds that shortly after this the Satapatha Brāhmaṇa quotes the Puruṣa-Sūkta. This shows that the Puruṣamedha sacrifice which Purusha Nārāyaṇa saw is the sacrifice of the Puruṣa, as described in the Puruṣa Sūkta. The greatness of the First Cause Purusha consists in this His self-sacrifice. • He sees that sacrifice and performs it and surpasses all beings. Therefore the expression that He became all beings can only mean that he entered into and loved them all as Himself. The name Nārāyaṇa given to Purusha in the Satapatha Brāhmaṇa shows that Purusha the Deity of the Sūkta was understood to be identical with the Rishi of it.

It will be seen that the puruṣamedha sacrifice seen and performed by Purusha Nārāyaṇa is called pañka-rātrayajña-kratu i.e. a sacrifice performed in five days. Now, as the sacrifice seen by Nārāyaṇa is the Puruṣa sacrifice described in the Puruṣa Sūkta how did the idea that it was a 'five-day-sacrifice' arise? As in the Puruṣa Sūkta the objects created are fancifully put into five groups of (1) the Vedas and metres (verse 9), (2) animals (verse 10), (3) men (verse 12 which is a reply to verse 11), (4) gods (verse 13) and (5) the upper regions and worlds including the earth (verse 14), the men of the age subsequent to the Puruṣa Sūkta may have been led to the fancy of the Creation having been wrought out in five days, and therefore of the Puruṣa-sacrifice necessary for it having been performed in five days. Or, taking another oft-repeated order of creation viz. (1) the

sky or ether, (2) air, (3) fire, (4) water and (5) earth, and giving each a day, we would get the five-day sacrifice.

He who performs the *purusha-medha* surpasses all beings and becomes all this, even like its first performer *Purusha Nārāyana*. I take this to mean that as *Purusha Nārāyana* performed Self-sacrifice and became all creatures and things by enselving and loving them, so should a man perform this Self-sacrifice and look upon all creatures as himself. The *Vākyaśpatya* under the word *purusha-medha* gives an extract from the *Satapatha Brāhmaṇa* (the same as given at Muir IV. p. 29) and quotes the *Veda-dīpikā* commentary to the effect that the *purusha-medha* is a sacrifice extending over forty days from the 10th of the bright fortnight of the month of *Kaitra* and that this sacrifice is prescribed for the two highest classes of *Brāhmaṇ* and *Rājanya*. There is a long list in the *Taitt. Brāhmaṇa* (III. 4) of different descriptions of men as the victims to be offered to the different deities in the *Purusha-medha* sacrifice. Only substitutes in the shape of animals were used.* The true *purusha-medha* of the *Purusha-sūkta* is *Viśvakarman's* offering the Self unto the Self. The two highest classes are to practise this Self-sacrifice, the one always to teach it, the other always to bear it in mind in governing the common people. Although the *purusha-medha* may have been fancied to have been a five-day-sacrifice when the primeval *Purusha* performed it, still in order to show that it should surpass the ordinary sacrifices it may

* Dr. Haug, quoted in Muir I, p. 11, says—"That, at the earliest period of the Vedic time, human sacrifices were quite common with the Brahmins, can be proved beyond any doubt. But the more eminent and distinguished among their leaders soon abandoned the practice as revolting to human feelings. The form of the sacrifice, however, seems to have been kept for a long time; for the ritual required at that occasion is actually in the *Yajur-veda*; but they only tied men of different castes and classes to the sacrificial posts, and released them afterwards, sacrificing animals instead of them." Dr. Muir questions the fact of human sacrifice having prevailed at the earliest period of the Vedic time. The fact is the *Purusha-medha* is understood to have been a sacrifice in which animals were offered as substitutes for men and there seems to be no evidence to show that human beings were ever actually sacrificed. The part of the animal sacrificed is in the place of the sacrificer himself.

have been found necessary to spread it over forty days and make it a *pañka* or extended sacrifice. Was this number of the days influenced by the number of the syllables of *Virât*, the *Vidyâ* Mother of *Purusha*?

I shall now proceed to those *Sûktas* of the *Rig Veda* about the Creation in which the Vedic poets appear to riddle with the words *Sat* and *Asat*. I shall trace the history of these words from the *Rig Veda* down to the *Taittiriya* and the *Khândogya* *Upanishads*.

Rig Veda X. 72* is to this effect:—

Let us proclaim the births of the gods (and of the regions, earth, &c. mentioned in some of the other verses of this *Sûkta*), that one may see by these (our) hymns [the truth] in a future age. . . (verse 1).

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† Therefore the Purāṇic idea is that at the time of the dissolution of the universe the Creator sleeps and that waking up He creates.

have been found necessary to spread it over forty days and make it a *pañka* or extended sacrifice. Was this number of the days influenced by the number of the syllables of *Virât*, the *Vidyâ* Mother of *Purusha*?

I shall now proceed to those *Sûktas* of the *Rig Veda* about the Creation in which the Vedic poets appear to riddle with the words *Sat* and *Asat*. I shall trace the history of these words from the *Rig Veda* down to the *Taittiriya* and the *Khândogya Upanishads*.

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names or words out the universe *Sat*, which, consisting of all kinds of forms which his words have become, is thus blown forth, because words uttered are blown forth along with breath. His breath, however, is not the ordinary breath, as will be seen presently when reviewing *Rig Veda* X. 129.

Taking the root *as* as meaning 'to be,' the regular word formed from it and the participle *at* is *sat* only, and our grammarians will not recognise *as-at* as a word. But a learned Pundit at Mysore whom I consulted says that there is another root *as*, described as *as-a-ga-ti-di-pi-yâ-dâ-nash-n'* and meaning 'to shine,' under *Blavâdigana*,* with *nt* as its present participle and that this *as* joined to *nt* would make a regular word without dropping the *a*, as *as-ant*, meaning that which is 'shining.' He compares this word to the words *pak-ant* and *las-ant*. So, if *As-ant* can be derived from this root, nothing can be more natural than the idea that the cause of the universe *Sat* is God, the Ever Shining,† comparing Supreme Knowledge to Light.

The universe is *Sat*, existing or true, by reason only of the truth of His being its Self; and so, as there can be no *Sat* without Him, it is He who deserves to be called *Sat*. He is the World, the Universe—that Love by which He has become all forms and creatures, entering into them and loving them as Himself. If He had not done so, they would have been without their *Bandhu*, Bond or Stay.

Rig Veda X. 129, referred to above, is a most remarkable *Sâkta* about Creation. It also riddles with *As-ant* and *Sat*, using *as-ant* in two senses, first as *as-ant*, nihil, and then as *as-ant*, and it speaks of *Kâma* and *Bandhu*, Love and Bond. It is to the following effect:—

Then there was not *As-ant* (for, there was the One spoken of in verse 2); there was no *Sat*

* See also *Vâkaspatya* under *as*.

† In *Rig Veda* VII. 32. 26 the *Rishi* says, 'may we enjoy *Jyotish*. Light, which means the highest God, vide pp. 41 and 42 ante. He is *Jyotishâm Jyotih* and with His light all the luminaries are shining.

(the world in its created form); there was no *rajas*, (the star bedecked) firmament, and no sky beyond. "What covered all? Where rested all? In watery gulf profound?" (1)

There was no death and no life;* no denoter or flag of night nor of day (moon and sun). (Only) That One with *Svadhâ* breathed without air. Nothing whatsoever existed except It. (2)

Darkness existed and hidden in darkness was all this (universe) at first un-see-able fluid.† The Germ‡ that was covered in the husk, was born as the One by the greatness of (It's own) *tapas*. (3).

In the beginning arose *Kâma*, Love, the primal *retas*, seed, of (It's) mind. Sages, searching in their heart with yearning (*manishâ*), found the *Bindhu* (bond) of *Sat* in *Asat*. (4)

Their *rasmi*, thread, extended—what across? what below? what above? (i.e. it extended everywhere). They were *ratodhâh*, generators; they were mighty, (with) *Svadhâ* here and *Prayati* yonder. § (5)

"Who knows, who ever told, from whence this vast creation rose?

No gods had then been born,—who then can e'er the truth disclose." . . . (6)

From whence this *Visrîkṭi*, manifold creation, has sprung? Whether it was made (or conceived by any body) or not? He, who is the Overseer of this (universe) in the sky on high (*paramavyoman*), knows, or (he too) does not know, O my friend! (7)

* *Mṛtyu* and *Amṛitam*. The latter cannot mean here immortality. It simply means life. Living and dying did not then exist, there was yet no creation.

† "*Salilam a-prakṛtam*."

‡ The word for germ is *Ābhu*.

§ *Prayati* seems to be derived from *yati*, to endeavour. The ascetics are called *Yatis* because they exert and achieve Brahman. About *Svadhâ* vide p. 143 ante.

The breath of the One that breathed without air cannot be the ordinary breath which depends upon air: it is the over living independent Spirit.* The hymn describes the spiritual birth of the over existing One. By birth is meant not that It was born from something else but that by It's own innate tapas, brilliant knowledge,† It was born of Its own accord as the All-loving, All-enslaving Sou, simultaneously with the birth of the creatures. That Son is Kâma, Love, the Retas or Son of Mind, as the Creator is Mind (pp. 400—401 ante). Retas occurs in Rig Veda I. 68, 4 in the sense of son (*ikkhanta retah*). Sacrificially, Agni is the emblem of that Kâma, as one of the many names under which he is offered oblations is Kâma who makes the sacrificer's kâma, wish, satya, true (Taitt. Sam. II. 1, 3, 1; and Taitt. Br. III. 12, 1). In other words Agni is Satya-kâma. In Rig Veda II. 38, 6, Savi-tar, the sun, who is the Agni in the sky, is praised as 'visvoshâm karatâm Kâmah': 'Love of all creatures.'

In Rig Veda VIII. 43, 14, Agni is praised thus: 'O Agni! Thou who art vipra, learned, san, good, and sakhâ, friend, art made ablaze by Agni who is vipra, san, and sakhâ. Here the Agni who is addressed is the Âhavanîya fire and the other Agni is the churned out fire that is offered unto it ‡ (vide the explanation in the Ait. Br. I. 16). Thus both the Agnis have got the same epithets, to which is to be added 'Yajña' of the well-known verse Yajñena Yajñam, I. 164, 50. I quote this verse here to show that Sat, which in the masculine becomes Sau, is a name applied to the highest Deity symbolized by Agni. Sat has two meanings, one

* This has been clearly pointed out long ago by Prof. Max Müller, vide his Hist. Ancient Sanscrit Lit. pp. 559—565

† 'Yasya jñānamayam tapas', Mund. Up. I. 1, 9.

‡ Man of self-sacrifice makes God ablaze in himself by the fire of self-sacrifice. Without Sacrifice He will not shine in us. The Yajur-Veda says in many places:—*Aśau Adityo na vyarokata*: the sun did not shine, unless certain sacrifices were performed. The sun means the inner Sun, the Supreme Self.

'existing', the other 'good.' Similarly, a-sat means not only 'not existing' but 'not good.' The poets of the Rig Veda who called their Visvakarman Sâdhukarmâ and Satyadharinâ could never have meant any of their gods to be a-sat in any of its two senses. Yet, in Rig Veda X. 7, 5, our Agni who, we have just seen, is Sa n, is praised thus:—

In the lap of Aditi (the altar), in the birth-place of Daksha (probably the Soma juice pressed in the sacrificial hall), Agni who is our First-Born of Rita (Sacrifice) and who is the milch-cow and the bull (showerer of bliss), in the ancient life (i.e. life of spirituality that has come down from the ancient time), is A s a t and S a t in the highest heaven.

This puzzle of A s a t and S a t can only be got over by taking Agni to be A s - a t and S a t, that which is Shining and Good.

Similarly, in the hymn under review (viz. X. 129), the poet seems to riddle with the word a s a t. Taking it at first as a-sat, he says: 'Then there was not a-sat.' By this he refutes the idea of a-sat being the First Cause—an idea which would suggest itself if, in the riddle of 'from A s a t, S a t was born', A s - a t is mistaken for A-sat. Having thus refuted what had to be refuted, the poet says that the One existed and breathed and that before It performed tapas and brought forth the Son Kâma, all was darkness and there was no S a t, the world in the created form. Then comes the riddle in the saying that the learned sages found the bond of S a t in A s a t. How can any binding force be found in Nihil? The Thing from which the binding force comes cannot be A-sat or Nihil; it is A s - a t, the Self-shining Root of existence and goodness. It performed tapas and begat Kâma, Love, who is the bandhu, bond, of the world, for He loves all creatures as Self. The selfish world is torn asunder, as the selfish men are so many discordant entities tearing and despoiling each other in

seeking self-aggrandizement. Therefore, that Love which makes each member of the society look upon all others as Self is the only force to bind and hold the world together. God has given that Love to the world from the very beginning. It is quite enough if we try to realize that Love, without rushing to any conclusion about the precise manner in which the physical world has come into being. We do not know it. God knows. Even if God were to appear in any form and tell man how He created the world, would not the d men of man's polemic and sophistry rule even Him out of court and say that He too does not know? Is the friend whom the poet addresses such a Devadatta? To him even God does not know.* For the gifted poet's part he has no doubt whatever of the One that exists and breathes, and of It's Love and the ethical and spiritual world which that all-enselving Love has become.

Now, that Love is the Bond of Sat—of existence. The *Mundaka-Upanishad* II. 2, 5 says:—"Give up all other talk, O ye men! Know the One Self only who is the Setu of nectar." Other *upanishads* also speak of the Self as Setu, as *Vidhriti* or *Vidharana*, meaning 'He who binds or holds or sustains.' Setu is derived from *si*, to bind, and means a dam or bund which impounds water and is its stay. So, *Bandhu* and *Setu* seem to mean the Self as the bond or stay of the world.

The sages of old realized *Agni Kāma* as the Bond of the world, and became fathers by effusing † themselves

* This confession that even the Overseer in the sky on high does not know, has ever been a knotty point to our theologians. If we take the Overseer to be the sun who sees much all around, he too is a finite being in space and cannot see the Infinite. He is only an emblem of God. The *Vaiśhādvaitins* of the school of Rāmānuja, laying stress on *parama vyoman* and construing it as 'the highest heaven,' say that the Overseer there is *Parameshthi*, the Supreme Self himself, and that as He is Infinite, His intellect, with which the creation was wrought, cannot but be infinite without any *lyattā* or 'only-this-much-ness.' So He too does not know the limit of that which has no limit. If He knew the limit of His powers He would become finite.

† *Kānd. Up.* VIII. 4, 1; *Bṛhadāraṇyaka* IV. 4, 22; *Kāṇa* III. 2; *Svet. Up.* VI. 10.

‡ Vide *Agastya* p. 123 *ante*.

spiritually in order to ensell all the creatures. Their thread which extended everywhere seems to be themselves as the widespread Yajña, Sacrifice, whose everywhere stretched tantu, thread, is spoken of in the next Sūkta, viz. X. 130. When their Agni Kāma is Yajña and as such is sacrificed—a sacrifice which was the first law (I. 164, 50), they too become Yajña and are born spiritually.

Everything is dark and chaotic as in the night of mid-winter; but in due time the One that is hidden in the husk of the phenomenal world reveals Itself to the mental world as Kāma, Love, like the summer sun Agni to the physical world.

There is authority for supposing that Kāma, the Retas of Mind spoken of in the *Rig Veda*, is the Self, the *Setu* of the *Upanishads*. The *Taitt. Āranyaka* (I. 23) says to the following effect:—

This (universe) was āpaḥ, waters, yea all fluid (anlilam eva). Prajāpati, the One, came into being (sam-abhavat) on a lotus leaf. In His inmost mind (antarmanasi), Kāma, Love, arose saying,—let me create this.

Therefore about this this (*Rik*) is said:—

(Here comes verse 4 of *Rig Veda* X. 129).

He (Prajāpati) performed tapas and shook His body. From his flesh sprang forth the red rays as the wind-girdled Rishis; from his nakhas nails, the Vaikhānasas; from his vālas, hair, the Vālakhilyas; * and his rasa, juice, (became) a bhūtam, (a strange being, viz.) a tortoise swimming in the middle of the water. He addressed him thus—'you have come into being from my skin and flesh.' 'Not I,' he replied, 'I have been here pūrvam, from before.' This is the reason of the Purusha-hood † of Purusha. He

* All these are puns. The drift is that all the Rishis sprang forth from God.

† This is a fanciful derivation of Purusha from pūrvam, in order to force out the meaning that Parashva is He who existed before the creation. The real meaning is the In-dweller, the Self in all paras, bodies. This also is implied from His being in the Cosmic water.

(the tortoise) became 'the Purusha of thousand heads, thousand eyes, thousand feet,'* and sprang forth. He (Prajâpati) told him—'You have indeed been from before and so You, the Before, do this (creation).' He, (the Purusha, here called) Arunah Ketuh, took up water from there in his palms and placed it in succession in different directions, saying 'O sun, come along; O fire, come along; O air, come along; O Indra, come along; O Pûshan, come along; O Devas, come along'; and from the waters, so placed, all these came forth, as well as Fathers, Gandharvas and Apsarases; and from the particles (of water) that went off (when the water was so placed) sprang forth the Asuras, Rikshas and Pisâkas; therefore, they were conquered, *parâbhavan* (literally, off they became,—off from the gods). Therefore, about this this (Rik) is said: 'When the Brihati waters came by the Garbha, Embryo, bearing (Him as) Daksha and giving birth to (Him as) Svayambhu (Self-Born)†, then all these creations (*sargâh*) were sent forth; for, from the waters, indeed, this (universe) came forth. Therefore, all this is the Self-Born Brahman [as Brahman has enselved the universe]. Therefore, [without Brahman] all this became crumbling and unstable. Prajâpati, indeed, is it (the universe): making Him-Self by Himself, he entered it (*âtmanâ âtmânam vidhâya tad evâ'nuprâvisat*). About this, is said:—

'Making the worlds, making the beings, making all the directions and sub-directions, Prajâpati, the First-Born of Rita, entered Self

* This is a verbatim quotation of the first half of the first verse of the Purusha Sûkta, Rig Veda X. 90.

† This is in very nearly the words of Rig Veda X. 121, 7, which is about Hiranyagarbha, vide p. 413 ante.

by Self. *

He who knows this enters It, obtaining all this and besieging all (*sarvam avarudhya*).

Entered Self by Self. As He says 'I am all this,' so the universe, from this stand-point of view, is Himself by reason of His having entered it. He who knows this enters Brahman, obtains i.e. becomes all this by enselving himself everywhere, and becomes the besieger or conquerer of all as he leaves no second to fight with.

It will be seen that the above is a general commentary on some of the most remarkable Sûktas of the *Rig Veda*, viz. X. 129, about *Parameshthî*; X. 90, about *Parusha*; and X. 121, about *Hiranyagarbha*. The word *salilam* is taken from verse 3 of X. 129. The *Retas* of Mind of that hymn is described here as the Juice of *Prajâpati* and that Juice is clearly identified with *Parusha* who, again, is exhibited in the metaphor of the tortoise whose home is water and who conceals his body within his shell. *Parusha*, the In-dweller, is in the waters which, in the Vedic language, appear to mean the universe, and He is concealed in all phenomena. This Juice is the Son-aspect of *Prajâpati* as Universal Love. His birth is simply His manifestation and, therefore, it is said He existed from before. As the creation of the universe from the ethical and spiritual point of view befits this universal Love, the Father asks Him to create, and thus asked He throws up the cosmic waters as the names 'sun,' 'fire,' 'wind,' &c.; for, the uttering of, the names has, it appears to me, a reference to the *nâma-rûpa* mode of creation. The waters=the names=forms, thus uttered forth, crumble to pieces unless the All-enselving Juice of Love enters them. It is thus clearly indicated that this Juice-*Parusha* who is the stay of the universe is the *Baudhu*, the *Retas* of Mind, of the *Rig Veda*.

* This is the verse referred to in the note at p 415 ante. Here, instead of *paritya* there is *vidhâya* and instead of *abhi sambabhûva*, there is here *abhisamviveca*.

The story exhibits Parusha as *Rishi Aruna Ketu*, the Red flag, evidently because everything is darkness before Parusha rises like the red sun of the morning—like Agni the fire, whose color is reddish. The waters placed by Aruna are explained to be the watery bricks used by Him in constructing the altar of His sacrifice. Thus, there is the riddle of waters being used as bricks. If, as already stated, we take the waters to signify all the forms, viz. stars, sun, moon, earth, and all creatures, we get the beautiful idea of the whole universe being the altar of Parusha's Self-sacrifice. We should realize that we are all cemented together like the bricks of the altar by the Supreme Self, whom we all bear in our hearts and whom our ancients worshipped in the symbol of the sacrificial fire who is the Red *Rishi* and the Flag of Sacrifice. All sinful desires, which are the *Asuras*, *Rakshas* and *Pisākas*, run away from His sacrifice.

Let us now go to the Joy of the Taitt. Upanishad which riddles with *A sat*, *Sat* and *Satyam*. It is to the following effect:—

He who knows Brahman to be *A sat* (nihil) verily becomes *A san* (nihil).

He who knows Brahman to be *A sti*, 'It is,' him they call *San* (existing and good).

He (the Self) desired (*akāmayata*), 'may I be many (i.e. may I multiply) and be born (as My children)'. He performed *tapas* and sent forth (*asrijata*) all, whatever there is. Having sent forth, He entered It. Having entered it, He became *Sat* and *Tyat*; defined and undefined; supported and not supported; endowed with knowledge and not endowed with knowledge; *satyam* and *asatyam* (truth and falsehood): all this whatsoever, became *Satyam*.

That, they say, is *Satyam*.

About this, there is this verse:—

Asad vâ idam agra âsit,
 Tato vai Sad ajâyata;
 Tad Âtmânâṃ svayam akuruta;
 tasmât Tat Sukritam ulyate.

This (Brahman) was Asat before. From It Sat was born. It (Sat) made itself the Self: therefore, It is called Well-made.

That which is Sukritam, Well-made, is verily Rasa, Juice. He who obtains the Juice becomes blissful. Who can live, who can breathe, if there is not this all-shining (âkâśa) Âṇanda, Joy? He (Âṇanda) is certainly the causer of joy.

There are here the same tapas, the same Kâma in the verb akâmayata, the same Juice, and at the outset the same kind of condemnation—a strong one—of the atheistic saying that God is A-sat, Nihil. God *is* and he who believes in Him is San,—exists worthily. There is here the same kind of riddling with A sat as we shall presently see, and it appears to me that Sat and Satyam are used in more senses than one.

First of all, reading Satyam as Sattyam, it is artificially divided into two words, sat and tyam, and then tyam is converted into tyat to rhyme with sat. Here sat seems to be used to mean all visible, tangible, things; and as a contrast to this sat, the artificial word tyat seems to mean all invisible things such as air and sky (cf. Br. Ar. Up. II. 3, 1). The sense is that the Self, by entering into all things, became all the visible and invisible things.

Then comes the expression that satyam as well as anritam, all this whatsoever, became satyam. In this sentence the first satyam, contrasted as it is with anritam, untrue, means 'true.' The expression amounts to—'all the true as well as untrue things whatsoever became satyam.' I think this second Satyam admits of different meanings.

(1). Reading it with double *t* as *sattya*m and inserting the vowel *i* between *t* and *y* (under a process of punning similar to that with which *Samvatsara* is dealt with, vide p. 423 *ante*), we get the artificial word *sat-ti-ya*m. Indeed *Sattya*m is read as *sat-ti-ya*m by no less an authority than the *Khândogya Upanishad* (VIII. 3, 5), which says (as translated by Prof. Max Müller) that "*sat* signifies the immortal, *ti* the mortal, and with *ya*m He binds both." The *Viśiṣṭādvaitins* take the immortal to be the soul, the mortal the body, and *ya*m the Supreme Self that controls and rules over both—over spirit and matter. We may perhaps take the sun and stars which have been existing in the sky from countless ages to be immortal, as it were, relatively to the creatures, &c., on earth, who are mortal by reason of dying or decaying soon. If so, the *ya*m is the Self who by being in each one and all of them is binding them all—binding both the heavens and the earthly creatures. This 'He who binds' is the Mind's *Retas* of the *Rig Veda*, the *Bandhu* or Bond of the universe. In lieu of the words immortal and mortal, the *Taitt. Upanishad* uses the words *satya*m and *anṛita*m, and so the expression that *satya*m as well as *anṛita*m became *sat-ti-ya*m means that they have the Supreme Self as their Bond or Stay; for if He had not entered them all—if the Self of universal love had not ensouled them all and said 'I am all these'—they would have crumbled to pieces (vide p. 447 *ante* about the created things crumbling, until *Paruṣha* entered into them.)

(2). *Satya*m means not only true but good (being derived from *sat*, meaning both existing and good) and so *satya*m and *anṛita*m mean good and bad. All creatures, good and bad, are *satya*m, true, existing by reason only of the Bond who is *Sat*, Good; and all of them, however bad (*anṛita*m) they may be, have each, by the quickening force of that *Sat* in them, the potentiality of becoming *satya*m, good, as soon as they realize the Good in them. There is no everlasting hell. The worst sinners, the souls of all animals and insects, have before

them a possibility of each knowing and realizing the Loving Self in them, giving up their mutual strife, if not in this life, at least in some future life however distant it may be; and in order that they may do so at any moment He has made a sacrifice and gift of Himself to one and all from the very beginning. In view of this great possibility, all creatures, however bad they may now appear, are *satyam*, good.

(3). As the universe is in the Infinite Sat, we may say that all creatures are *Satyam* in the sense of 'existing in Sat,' comparing *satyam* for the purpose of this pun with the word *grāmyam* (*grāme bhavam = grāmyam*).

Thus, all things, permanent and transitory, good and bad, have become *satyam* in more senses than one.

Then comes—'That, they say, is *Satyam*.' The original of this is: *Tat 'Satyam iti ākashate*. *Satyam* here may be taken to mean truth, goodness, the quality of *Sat*. If so, the sentence means—'That i.e. all that was said about the *Sat*'s having entered all creatures as their Bond—as the Ideal Self of universal love—is the truth, the goodness, of *Sat*, to be learnt by us.'

Then,—to show that the speaker in the Upanishad did not find this truth newly, he introduces an old saying, a verse, which riddles with *Asat* and *Sat*. At the very outset the speaker strongly condemned the idea of Brahman, the First Cause, being Nihil, and yet he introduces a verse which says that *Asat* was before and that from it *Sat* was born. Here *Asat* can only be *Asat*. From It (simultaneously with the *srishṭi* of the universe) *Sat* who is the Good In-dweller is born. The goodness of *Sat* is clearly indicated by It's making itself the Self, the Well-made. The making the Self can only mean *Sat*'s enselving, i.e. loving all creatures as Self. We may compare this 'making the Self' with '*krātātman*,' the epithet of the knower (*Khând.* VIII. 13, 1; *Mund.* III. 2, 2 and 5). It means exactly 'he who has made the Self.' The *Khând.* Upanishad

referred to says:—*Dhātva sarīram akṛitam kṛitātma Brahma lokam abhisambhavāmi*. I think *akṛitam* clearly qualifies *sarīram* and not *Brahmalokam*. The body is *akṛitam*, not made, not achieved; for it comes by nothing better than animal law. Man is born into body. What he should spiritually make or achieve is the Self. He must make his self the enlarged Self that enselfs and loves all creatures as himself. This is making the Self. No new thing is made. The fire that existed is fanned by the knowledge of Brahman and made ablaze.* *Kṛita*, the name given to the golden age, must have meant the age of spiritual achievement. There is another peculiar expression in the *Āṅd. Upaniṣad*, namely the *Ādeśa* of *ahaṅkāra*. That *ādeśa* or teaching teaches that *Aham* 'I', synonymous with *Ātman*, 'Self', is below, above, right and left and everywhere. This means that the knower should enlarge himself by attaining the Ideal *Aham*, the Supreme Self, who is everywhere and has enselfed all. The knower *kṛitātman* must make himself the enlarged *Aham* and therefore *ahaṅkāra* (*Aham-making*) is preached to him. There are two *ahaṅkāras*, lower and higher, the distinction between which is well drawn by *Rāmānuja* in the *Jijñāśādhikaraṇa* of his *Sribhāṣya*. The lower is that by which man says that the mortal body only is himself: thus limiting himself he becomes selfish and sinful and vain-glorious. The *Sāstras* condemn this *ahaṅkāra*. The higher one is that by which man identifies himself with his true state as the pure, all-knowing Self, which state is alike in all souls and which has always for its very soul—spiritual existence and joy—the Supreme Self.

Sat, the Son of *As-at*, is thus revealed to us as the First Perfect Knower that has achieved the Self. He is the Joy of loving all creatures as Himself. If there was

* The stand point changes if *kṛita* is understood in the sense of 'manufactured'. It then means not permanent, and its opposite *akṛitam* would mean permanent. In this sense the phrase:—*nāsti akṛitāḥ kṛitona* (*Mund. I. 2, 12*), is used.

not this Joy as the pure Ideal to attain to, what high-souled man would consider life worth living?

After this our Upanishad (i.e. Taitt. Ānandavallī) says to this effect:

When man finds his fearless situation in This *adṛiṣya*, *anātmya*, *anirukta*, *anilayana* (Self), then he becomes fearless. But when he makes the least *antara* in Him, then he gets fear.

The Self is fearless because He has no *anya* t, another, to hate. He who hates and injures is hated and injured in return. He is always in fear of the enemies he has made. The Infinite Self is *adṛiṣya*, not seen, as He has no form; *anātmya*,* bodiless (?); *anirukta*, not defined as so much only (His greatness and goodness has no *īyattā* or limit); and *anilayana*, houseless; for what can house the Infinite who is the house of all others? The *antara*, screen, has already been explained in commenting on *Rig Veda* X. 82, 7 (p. 407 ante).

Then comes the *mīmāṃsā* or the attempt to know the *Śat* as Joy. vastness of Brahman's Joy, who is clearly declared to be One Whom 'speech united with mind cannot fathom'. It is to this effect:—

- (1). If he is a youth, a righteous youth, well read (in the Vedas), very ardent, very firm, very strong; if to him all this Earth (*iyam Prithivī Sarvā*) be full of Vittam, Wealth, † *He is One* (the) Joy of men, and of the *śrotriya* knower who is not enslaved by desire.
- (2). Those Hundred Joys of men, *He is One* (the) Joy of *Manushya*-*Gandharvas*, and of the *śrotriya* who is not enslaved by desire.

* Here *Ātman* is explained to be used in the sense of body. O the Infinite Self is not enselvable—pervadable—by any other. The knower's enselving Him by saying I am Thou is his merging himself in Him. *Anātmya* may be taken to mean 'unequaled.'

† *Ānanda*, joy, is a masculine word, and so the pronoun who or he is used.

thus (the Self as Joy), he enlivens and gladdens them (i.e., good and bad) as Self; indeed he enlivens and gladdens both as Self.

The whole of the above lesson strikes me as being purposely drawn up in a riddling vein. If we read the lesson without the capital letters, and the italics and the brackets I have ventured to put, the outward meaning conveyed is that there is a gradation of worlds one above another with a corresponding ascending scale of joys, one a hundred fold greater than the other. Reading thus and arguing that the joys that are counted are limited and that therefore the only joy that can be everlasting is that infinite joy of Brahman which is not fathomable by speech, the idea has arisen that all the worlds except Brahman will perish in their respective allotted time. Taking even the joy of the Brahman of para. (11) to be counted as made up of one hundred joys of Prajâpati, one school says that the genitive *Brâhmanâk* in '*Brâhmanâk ânandâk*' should be taken to be the genitive not of the neuter Brahman but of the masculine god *Brahmâ*, who is not eternal, as the Purânic text says: "*Brâhmanô'n te **"; that this *Brahmâ* is different from Prajâpati who must be *Virât* (masculine); and that although in para (13) the same genitive is repeated in the expression, '*Ânandam Brâhmanô vidvân*' still there the context of 'the unfathomable joy' decides the genitive to be that of the neuter Brahman. Another school (that of Râmânuja) says that as the object of the counting is to show the greatness of the highest joy and as the count stops with the Brahman of para (11), that Brahman is identical with the Brahman of para (13) as no other Brahman is indicated, that Prajâpati is identical with *Brahmâ* (the masculine), and that the attempt to count the countless is simply the *s a t e p a ñ l â s a t - n y â - y a* viz. that fifty is merged in hundred, that is to say, if you take Brahman's infinite joy to be one (say the algebraical *X*)

* Quoted in full at p. 151 ante, where I have said that this text must have arisen by misconstruing the Upanishadic text quoted at p. 153 ante.

all other joys are fractions of it. The *śrotriya* who according to one school, becomes Brahman Itself, or who, according to the other, obtains Brahman as his all-in-all-joy, will count the lower joys as nothing, he has no desire for them. Any how the degradation of not only Indra and *Brāhaspati* but also of *Prajāpati* is complete.

The explanation I would attempt to give is this : In the *Rig Veda* we do not find any real distinction between Indra, *Brāhaspati*, and *Prajāpati*. Indeed, even in some of the *Upanishads* Indra occurs as the Supreme Self. Indra, from whom *indrīya*, strength, is derived, is God's aspect as the strong warrior putting down the *Asuras*, the dark passions ; and his *Rig Vedic* name *Satakrata* 'he of hundred wisdoms or sacrifices' settled him down in the subsequent age into the warrior king of the *Devas* who performed a hundred sacrifices. To do so he must have had a *Brāhman* priest, and *Brāhaspati*, the priestly aspect of God, became the priest. The priest leads to the Deity; and that Deity, Father *Prajāpati*, the Lord of all peoples, worthily became. In this manner the outward gradation of disciple, priest and God arises; but from the spiritual point of view there is no gradation; there is oneness of spirituality. God would be no God but for His righteousness. The priest who teaches and the disciple who is taught and who both practise *Brāhman* as their conduct would be no priest and no disciple but for their righteousness. If they are perfect there can be no distinction in quality between them. It is difficult to find perfection in men. But the perfect God can afford to be a perfect Priest, a perfect Disciple, a perfect Parent, a perfect Son, &c. as the Ideal for us all to strive to reach. What has our perfect Father *Visvakarman* done? Why, He, as the First Sacrificer, has sacrificed Himself and become all of us, His children, by means of Himself as His Son *Brahman* or *Ātman* that has enselved us all—loves us all as himself.

Here, let me digress a little and compare *Prajāpati's* position in certain other *Upanishads*.

The *Bṛihadâraṇyaka* has two long lists. The one says:—first Brahman Svayambhu (nenter, Self-born Brahman); from It Parameshthî; from him Sanaka, and so on. The other says:—first Brahman Svayambhu; from It Prajâpati; from him Kâvasheya, and so on. Parameshthî of the one and Prajâpati of the other appear to be identical.

The *Khândogya*'s list is very short: Brahmâ (masculine) taught the knowledge of Self to Prajâpati, the latter to Manu and Manu to the people. But just above that list Prajâpati teaches the Self to Indra.

We have seen that Brahmâ is identical with *Bṛhaspati* and that even the nenter Brahman means the priest *Bṛhaspati*. As the priest ranked the highest it was no doubt thought, in preparing the lists, that God's priestly aspect should teach His aspect of Prajâpati or Lord of people what the Self is and what He should do to deserve to be Lord of people. What He has done we know, namely Self-sacrifice. The only difference between these lists and the list of the *Ânandavalli* is that in the latter we have two renowned Sacrificers, Prajâpati and Indra, and that the priests that are put immediately above them both are one and the same High Priest, called *Bṛhaspati* in one case and Brahman in the other. In this connection a fact worthy of notice should be stated. Just above the list in the *Khândogya* the knower says: Casting off the unachieved body and becoming one who has achieved the Self, I will be everywhere in the *Brahmaloka* ('*Brahma-loka-m-abhi-sambhavamî*'); and after this he says: 'It is Brahman! It is Immortal! It is Self! I take refuge (*prapadye*) in Prajâpati's Hall—Home'. Thus Brahman's World and Prajâpati's Home (the Self Himself as the World and Home) are identical. No convincing reason is assigned for accepting any distinction between them.

Let us now go to the *Mundâkopiṣhad*. It says:—'Brahmâ (masculine), the First of gods, the Maker of all, the Protector of the universe, was born (*sambabhûva*) or became. He taught *Brahma-vidyâ* to his eldest son *Atharvan*, and so on. Here, 'was born' or 'became' should be

understood as *was born or became Himself by Himself*, the all-enslaving, all-loving Son. Thus Brahmā is identical with Svayambhu (self-born) Brahman.

The Kaushitaki-Upanishad I. 2, in describing the knower's journey to Heaven, says:—"Having reached the path of the gods, he comes to the world of Agni (fire), to the world of Vāyu (air), to the world of Varuna, to the world of Indra, to the world of Prajāpati, to the world of Brahman. In that world there is the lake Āra, the moments called Yashtika, the river Vijarā (ageless), the tree Ilya, the city Sālajya, the palace Aparājita (unconquerable), the door-keepers Indra and Prajāpati, the hall of Brahman called Vibhu, the throne Vikakshana (intelligence), the couch Amitaujas (endless splendour), and the beloved Mānas (mind), and her image Kākshushī (eye), who taking flowers, are weaving the worlds, and the Apsaras, the Ambas (scriptures?), and Ambāyavis (understanding?), and the rivers Ambayās. To this world he who knows this approaches. Brahman says, 'Run towards him with such worship as is due to myself. He has reached the river Vijarā (ageless), he will never age.' Then at last to the question, "Who art thou?" put by Brahman, he replies, "Thou art the self of all that is; what thou art, that am I." I quote this from Prof. Max Müller's *Theosophy*, pp. 121—123. The last part will be quoted again more fully in another connection further on in this essay.

If the knower did not say, 'what thou art that am I', he would have divided himself from Brahman, in whose world there is no divided, dvaitic, selfish life. The whole thing is a beautiful allegory. Brahman himself is the Infinite world. If the throne is intelligence, the couch endless splendour, and the Ambās and Ambāyavis scriptures and understanding, as rightly guessed by Prof. Max Müller, all the other names also contain, most probably, some esoteric meanings. Be that as it may. One thing which for our present purpose is noteworthy is the fact that Indra and

Prajâpati who at first are placed in worlds lower than that of Brahman are in the same breath further on said to be door-keepers of the hall of Brahman. The thing is the Self as the Infinite World is everywhere, and the worlds of Agni, Vâyu, Varuna, Indra, and Prajâpati, are all to the knower One World, namely the Self or Purusha in Agni here on earth, the Purusha in the lightning in the atmospheric region, the Purusha in Varuna, probably the moon, the Purusha in Indra, probably meaning the sun here, the Purusha in Prajâpati, probably meaning here the starry region. Higher than it is the world of Brahman. Although the Infinite Purusha is everywhere, high and below, man's æsthetic sense and reverential spirit place Him in the highest imaginable place, to show that because He pervades everywhere enselving and loving all, He is High=Great. Simply because in one place the religious poet described the Infinite Indra and Prajâpati by the metaphors of the sun and star it does not follow that Indra and Prajâpati are nothing else but the sun and star. The Self Himself is the Door, the Bridge, the Way, to Himself; and He Himself is the pair of door-keepers as Indra and Prajâpati. The door-keepers admit only him who is fit to go to the presence of the King. Here, let us take Indra in the sense of a strong, vigorous youth—one of spiritual *indriya*, vigour—that has put down the senses and desires. In this light Indra can admit to the Presence only the man who has mastered his senses and desires. But mastering the senses and desires amounts only to the destruction of sin—to becoming a harmless creature. This much is not enough. India in the sense of Rainer, has rained himself as universal love (cf. 'he has become form-and-form'). But this idea of spiritual fatherhood is more directly expressed by the name Prajâpati. So, Prajâpati, the other door-keeper, who as Father has flown as Universal Love and made all creatures His *prajā*, would ask:—'True, you have destroyed all that should be destroyed. But have you constructed the Home which you wish to enter? True, you have mastered the senses and in that shown your vigour.

But have you flown as love—have you become Prajapati by enselving and loving all the people among whom you were placed? If he has done both, he is admitted, and, becoming one with Brahman, says 'What thou art that am I,' or rather we should say, sings the Song of 'Aham' (Self), which Song occurs in the *Uhrign-valli* of the *Taitt. Upanishad* as sung by the knower on his going to the Self of Joy (*Ānanda-maya Ātman*). In one of the verses of the song, the knower realizing that he is one with the First-Born says: I am the First-Born of *Rita* or sacrifice'.

In all these lists the highest place occupied by Brahman seems to be due to the etymological superiority of this name of God as meaning Word=Mind=Knowledge. The preference for this name may also be due to its shade of meaning as the highest kind of priest, viz. the *Brahmā* priest. The Vedic peculiarity is that when, out of several names of quality applied to God, one is taken up for praise, that name is extolled as the highest.

For instance, the *Bṛhadāraṇyaka* V. 4, takes the name *Satyam* as meaning the highest Deity to be known. It says 'Brahman should be known as the *Prathamaja* or First-Born *Satyam*. In the beginning the waters only existed; they sent forth (gave birth to) *Satyam*; *Satyam* (sent forth) Brahman; Brahman (sent forth) the gods; and the gods worship *Satyam* only.' This seems to mean that the *Antaryāmin* aspect of God is Himself, the ever First spiritual Son placed in the womb of all phenomenal forms which are evolved from the cosmic waters and that this *Satyam* should be known, because, being in all, It loves all creatures as Itself. The thing to be noticed here is that in

* The original is: *Aham ahami Prathamajā Ritaṣya pūrvam Devobhyo Amṛitasya nabhī-i*: 'I am the First-Born of *Rita*, the Navel of *Amṛita*, even before the *Devas*'. God's First-Born is His own all-loving Self, revealed as sprung at the very beginning from His self sacrifice. For the sake of music *nabhiḥ* is explained to be pronounced as *nabhi-i*. Comparing this Immortal's Navel with the Navel mentioned in the *Rig Veda* X. 82, 6 (p. 411 ante), the fire altar is the navel of Immortal *Yajña*, Sacrifice.

taking up the name Satyam for praise, Brahman, although identical with Satyam, is placed below It even as It's offspring.

Lastly, going to the Svetâsvatara Upanishad, we find Brahmâ and Hiranyagarbha, who are both identical, described in it thus:—

Yo Devânâm prabhavaḥ ko 'dbhavas ka
visvâdhiko Rudro Maharshih,

Hiranyagarbham paśyata jāyamānam;
so no budhyâ subhayâ samyunaktu.

(O ye men!) see Hiranyagarbha *being born*, from whom the gods have sprung, who is above all, and who is Rudra, the Great Rishi. May He unite us with good intellect.—(IV. 12).

There can be no doubt that the Upanishad looks upon Hiranyagarbha as the highest Deity, as in the preceding verse 11 and the subsequent verse 13 it says that He is in all creatures, that in Him the universe rests and that He is the Lord of Gods and rules over all creatures. The last part of verse 13, saying: 'Kasmâi Devâya haviṣhâ vidhema', is a refrain taken from the Hiranyagarbha Sûkta X. 121 of the Rig Veda. It will be seen that the Upanishad takes Rudra to be identical with Hiranyagarbha—in identity which will be made clearer when dealing with the Brâhmana stories about the birth of the Son-God Rudra in the latter part of this essay and which is traceable in the Hiranyagarbha Sûkta X. 121 itself, in the first verse of which Hiranyagarbha is called Bhûtasya Pati, the Lord of beings, a well known name of Rudra as Bhûta-pati. Father Prajâpati himself is His own Son Hiranyagarbha revealed as born or rising from the womb of Self-sacrifice. We must see Hiranyagarbha *being born*. What does this mean? It seems to mean that by self-sacrifice and love of all creatures, the knower should realize Hiranyagarbha as his Self and see Him [*being born* in his heart, rising from within the depth of it like the golden sun or like the sacrificial fire that is churned out. A slightly different version

of verse IV. 12 of the *Svetâsvatara* above quoted occurs in the *Mahâ-Nârâyana Upanishad* * which seems to be older than the *Svetâsvatara*. The *Svetâsvatara* has this peculiarity that it repeats the same in another part of it, viz. III. 4, where the third line *Hiranyagarbham pasyata jâyamânam*, is changed into *Hiranyagarbham janayâmanam pârvaṁ*. This change makes the God Rudra the genitor of *Hiranyagarbha*. Indeed, when we go to the Purânic story about the birth of Kumâralis Skanda, son of Agni alias Rudra, we will see that Skanda is born in a golden vessel, thereby making him *Hiranyagarbha*.

Again the same *Upanishad* says :—

Brahmâ knows the Truth of the Vedas; also the gods and *Rishis* who, knowing It, attained It and became immortal (*Svet. Up. V. 6*). Brahmâ is the One God who has enveloped all . . . like the spider with its threads, and He is beseeched to give us a *vyayam*, imperishable state (*VI. 10*).

This description would only apply to the Supreme Being, who is the Great Knower and Teacher, and who alone can give immortality. But further on (*VI. 18*) in speaking of the Supreme Being, the *Upanishad* says :—‘He who establishes Brahmâ in the beginning and imparts to him all the Vedas and who enlightens my intellect, Him I approach as my refuge, wishing to be liberated.’ This does not necessarily make Brahmâ different from the Supreme Being, who viewed in the aspect of Father Sacrifice is the Cause from which He himself springs forth as the Son Brahmâ and establishes this His lovely Son as the Fountain of knowledge. It appears to me that combining the above quoted verse *VI. 18* of the *Svetâsvatara* with the *Rig Veda X. 82, 6* (*p. 411 ante*) which says that the One was placed or

* This *Upanishad* after saying *Viśvâdhiko Rudro Mahârshih* says :—

Hiranyagarbham pasyata jâyamânam
sa no Devah subhaya smṛtyâ samyunaktu.

offered up in the navel of the Unborn, whom I have identified with Sacrifice, there has arisen the Purāṇic idea that at the beginning of every kalpa the God Brahmā, who is Kāturmukha or 'He who has four faces', springs forth from the lotus of the navel of Vishnu (who is Sacrifice) and that Vishnu gives to Him all the Vedas to enable Him to carry on the function of Creation. Thus Brahmā is the First-born Son of the Unborn, and, as the number of the Vedas is four, the four faces which the Purāṇas have given to Brahmā seem to represent the four Vedas. But latterly a time came when the grandeur of the Vedic First-born Son of Sacrifice—a Son who is identical with the Father and without whom the innate spirituality of the Father is not revealed—was almost forgotten and He was degraded to the position of a Creator working mechanically under the orders of the Supreme God. The Vedas and Upanishads speak of the Supreme God alone as the Creator that issues forth the universe and enters into it; in other words, their Creator is the all-pervading lovely Antaryāmin, which the degraded Brahmā is not.

Let us now revert to the Ânandarallī of the Taitt. Upanishad. The several worlds of it are capable of being viewed as spheres of Vidyās, all pointing to the One Self. There may be a gradation of worlds better than the earth. If so, it must be allowed that beings residing there achieve the same Self as ours, and by reason of their higher powers the percentage of Heaven-going beings may be higher there than here. But then, if the worlds of the Fathers and of Indra are higher and better than ours, what about the idea that souls departing from here by the Path of the Fathers or those who go to Indra's Svarga fall down back to the earth as soon as their hoarded up selfish pleasures are exhausted? This Svarga of Indra from which there is a fall is, it appears to me, the outcome of looking upon Indra as connected with indriyas in the sense of sensual pleasures or of misunderstanding the riddle of Trisanku's fall, which is really his flight. As regards the Path of the Fathers, yes,

even the Upanishads speak of the return to *samsāra* of those who go by it. But the reply is that the very name 'father' suggests to the riddling mind two kinds of fathers—one animal, the other spiritual. There are many in this world who are little better than animal fathers, indulging in lust and vice and selfishness. Theirs is the path from which there is a fall. There are several kinds of Fathers *Urva-Pitars*, *Uma-Pitars*, and *Kavya-Pitars*; *Asrnmukhas* and *Nāndlmukhas*. Here, the Fathers of *Kiraloka-lokas** are evidently an exalted kind of Fathers. The Spiritual Fathers are the holy *Angirases*, *Atharvans*, *Bhrigus*, *Vasishthas*,* &c. The Fathers who longed for the birth of

* In the *Rig Veda* mention is made both of the Path of the Gods and of the Path of the Fathers. In I. 184, 6, the *Asvins* are invoked to come by the Paths of the Gods. In X. 2, 3, it is said: 'We have come to the Path of the Gods'. In the same hymn, in verse 6, *Agni* "the leader of all our solemn rites and their brilliant banner" is praised as the Son produced by the Father, who can only be Father *Prajāpati*, and in the next verse he is praised as: 'Knowing the full length of *Pitṛyāna*, the Path of the Fathers, shine with resplendent light'. Evidently the same Path of the Gods that is mentioned in verse 3 is mentioned in verse 7 as the Path of the Fathers. In X. 18, 1 *Mṛityu*, death, is asked to pursue his path which is other than the *Devayāna*. As the Fathers go by the Path of the gods, that path may well be called both the Path of the gods and the Path of the Fathers. This seems to be the case so far as the *Rig Veda* is concerned.

The last two (9th and 10th) of the verses which, in the *Āitareya Brāhmaṇa*, *Nārada* addresses to king *Haristandra* extolling the merit of having a son, who, I have tried to show (pp 116 and 117 ante), is the Self, the spiritual Son, appear to be an outward satire upon animal fatherhood while inwardly the spiritual fatherhood is concealed. In verse 4 the merit of having a son is said to excel that of asceticism and austerities. Therefore the son meant can only be the spiritual Son. Yet, verses 9 and 10 say most paradoxically thus:—

'That to an *aputra* 'one who has no son' there is no *loka*, world, is a fact which all the *pasus* know. Therefore the son (among the *pasus*) cohabits with mother and sister (9).

This is the broad well-trodden path on which those who (wish to) have sons walk free from sorrow. *Pasus* and *pakshins* know it; therefore they cohabit even with mother (10).

The outward meaning of beastly fatherhood is such a repulsive paradox as can never have been really intended by an author who composed the sublime verse 4 and who is speaking of a son by getting whom *Loka* or Heaven is obtained. The inward meaning seems to be that the knowers are *pakshins*, birds (vide p. 236 ante) and *pasus*, victims at the altar of self-sacrifice, and that *Vidyā* is their sister or mother whom they love and through whom they are born as the Self, the spiritual Son, (vide pp. 218 and 401 ante about the riddle of *Mātardidhishu*, *Svasarjāra* and *Prajāpati*).

Agastya's son (p. 123 *ante*) can never be those from whose path there is a fall. As to the Gandharvas, we have seen that they teach the churned fire, the Son, to Purāṇavas. The other names also, Karma-Deva, Ājānaja, &c., must have some exalted esoteric significance.

The 'ardent, firm, strong, well-read youth' means one who is in the full enjoyment of his well developed and well directed faculties. The altar Vēdi is the sacrificer's wife. Earth, she is his Sarvā, All, and the Wealth with which she is full is Agni the emblem of Self—that *One* Agni who is in each and all and is therefore *Hundredfold*. Hundred here does not mean simply one hundred but many. The joys of the Self being uncountable, they are at last realized as the *One*, meaning thereby that the Self as Joy is Infinite and has no equal. Thus realizing the *One*, man offers Him up as his Manifold, to the beings of the next higher world, who too realize Him as the *One* and send Him up higher as their Manifold Joy. In this manner the *One*-Manifold-Joy is carried from one upper world to another until He reaches the Infinite Brahman. Under this view the srotriya would have the Self as his *real* Joy in all the worlds, wherever he may be. We find it said in the Upanishads that the knower moves freely in all the worlds. *

About the Parusha and Āditya of para (12), Parusha probably means the knower in whose heart the Self dwells. Āditya is the Sun, as the emblem of the Son of Aditi, altar. By specially mentioning the Self in the heart and in the sun, the Deity of the Upāsana is indicated, as one's Own and at the same time Universal Deity.

About para (14)—The knower of the Self has no need to do any act for the sake of its fruit. He works disinterestedly. He will never do a bad act. If Bad and interested Good come to oppose him, he will convert and please even them by infusing the Self into them and thus putting them into the life and joy of the Self. The moral is

* 'Tasya sarveshu lokeshu kāmākāro bhavati.'
'Kāmānni kāma-rūpi anusaṅkaran' (Taitt. Up).

that men are tigers, wolves, and other hurtful creatures, only so long as they do not know the Self.

The Brîhadâraṇyaka Upanishad also speaks of the joys of the several worlds. In it, Yājñavalkya says to king Janaka to the following effect:—

Where there is *ās* if an *anyat* or another, there one will see, smell, taste, address, hear, think of, touch, know, another. †

[Where he sees no *anyat*] he is *salila eko draśtā*, the Ocean, the One Seer; he becomes Advaita ('he who has no second, no *anyat*,'). This is Brahma-loka (Brahman Itself as the Infinite World), O king! This is to him (the knower) supreme *gati*, destination; this is to him supreme wealth; this is to him supreme joy. All other beings partake of only a *mâtrâ* or particle of this joy.

The supreme joy of men is of a successful wealthy king; their hundred joys are One joy of the Fathers who are Jita-lokas, living in worlds conquered by them; their hundred make One of Gandharva-loka; the hundred of it, One of Karma-Devas, who obtain Deva-hood by their acts; their hundred, One of Âjâna-Devas (who are Devas by birth), that which the Srotriya who is free from sin and who is not enslaved by desire (gets); their hundred make One of Prajâpati-loka, that which the Srotriya . . . (gets); a hundred of it, One of Brahma-loka, that which the Srotriya . . . (gets).

† The Upanishad is speaking of the One-Self-hood of the Self, that has enselved all and loves all as Himself, seeing no *anyat*; for, if He saw an *anyat*, He would, by that very fact, limit himself from it and there would be discordance between them. The sense of this sentence would be put in clear relief if it is compared with verse 7 of the Isâvâsya, which says:—'Wherein (in the matter of spirituality), to the knower he himself (as the enlarged Self) has become all the creatures (for he loves them all as himself), there, to one who thus sees Oneness, where is there any sorrow, any ignorance?'

This is supreme joy (parama ānandaḥ).

This is Brahma-loka, O king!

Thus the context leaves no doubt whatever that Brahma-loka is Brahman Itself as the World, and that its Joy, though attempted to be enumerated, to show that it is vast, is the One matchless supreme joy.

This list divides the upper worlds into two groups of three worlds each, and, leaving the first group, apparently as being too contiguous to the earth, locates the Srotriya in the higher group so that he may move freely, not in one (that would be a poor business for him!) but in three pure worlds corresponding probably to the three vyāhritis. On the other hand, the Taitt. Upanishad divides the upper worlds into the round number of ten, and makes the Srotriya find in one and all of them the same One joy which, by his contentment and all-love, he has already found even on this earth. Each of the lists has got its own poetical beauty but that of the Taitt. Upanishad seems to be more philosophical.

The following will show the sum total of the joys in figures;—

According to the Taitt. Upanishad.

Human.	Manushya	Deva	Fathers of	Ā. Deva.	K Deva.	Deva.	Indra.	Brāhaspati.	Prajāpati.	Brahman.
1,	00,	00,	00,	00,	00,	00,	00,	00,	00,	00.

According to the Brīhadāraṇyaka.

Human.	Fathers of	Gandharva.	K. Deva.	Ā. Deva.	Prajāpati.	Brahman.
1,	00,	00,	00,	00,	00,	00.

Now all these ciphers of satagunita or hundred-fold multiplication can have no value whatever without the figure 1.

The one has entered into all these ciphers and will enter into any number of ciphers that may be added ad infinitum. All the stars and all creatures and all kinds of life are so many ciphers, as it were, into each of which the All-loving-Self has entered fully by self-multiplication by means of self-sacrifice. All these live and shine by His light (*y a y a b h ā s ā sarvam idam vibhāti*). He, the Infinite Pūrṇa or Whole can take in any number of particles. Indeed, by His love He has, from the very beginning, regarded all creatures as Himself His particles—sons and daughters. It only remains for us to realize this fact, and by practising Him, the One Self, as our conduct, to be one with Him who is our Infinite Joy, instead of separating ourselves from Him and dying over and over.

Thus, the Self is the Juice drunk by the knower. The *Bṛihadāraṇyaka* also (II. 3), riddling with *y a t*, *s a t*, and *t y a t*, speaks of the Juice in this fashion:—

The sun is the Juice of all objects having forms while the Puruṣa in the sun is the formless Juice. Man's eye is the Juice of his form, while the Puruṣa in his right eye is the formless Juice. The rūpa, form, of this (formless) Puruṣa is like a crimson cloth, like white wool, like the light of the firefly, like the flame of fire, like lotus, like a flash of lightning. And then the Ādeśa or definition (of Him) is 'Neti, Neti'. 'Not-thus', 'Not thus'; for there being nothing else *iti*, thus, and *p a r a m*, greater, than Him, (it is said) 'Not thus'. And then His name is 'Truth of truth' (*s a t y ā s y a S a t y a m*); the prāṇas, are truth and He is their Truth.

There is much metaphorical language in all this, the poet goes from the visible to the invisible to find out the subtle In-dweller. Looking outside of himself he takes the sun to be the juice—the eye—as it were of the universe in order to find out through that eye the real Seer, the Self, the In-dweller of it. Then, turning upon himself, he takes his own

eye to be the juice, the best of his body, selecting the right eye evidently to denote that by it he means his mental faculty of right-seeing, through which to find out the subtle Purusha or the Self in himself. Then, enraptured by the mental beauty and brilliancy of the Self, he likens Him to bright and pleasing things that are seen, and then, realizing that no similitude of seen things is sufficient to express the Infinite Beauty of the Good Self, he breaks forth—'Not thus', 'Not thus', and concludes that He is the Truth of truth. The *prāṇas* are the senses, the seven *Rishis* of the head. It is by the right use of his senses that man finds out the truth of things and of himself. So, they are truth metonymically and the Self of universal love they arrive at is their Truth.

The same Upanishad in IV. 4, 19, says:—'There is no *nā nā* here whatever; he who sees as if there is *nā nā* here goes from one death to another'. *Nā nā* seems to mean discordant diversity. Here, in spirituality, no such diversity is admitted. Every one should look upon others as himself; for, otherwise the mutually discordant beings would cut each other's throat and be born in *samsāra* again and again to die over and over again. The concordant many-ness is not *nā nā*: it is oneness. It is in order that man may be the One and at the same time the concordant many that the One God has become himself the many. It is on account of this His glorious act the *Taittirīya* Upanishad calls Him *Sat*, Good, that made Himself the Self, the Well-made. It is on account of this His glorious act the *Rig Veda* calls him *Sādhukarman* and *Satyadharman*.

Let us now go to the *Khândogya* Upanishad about *Asat* and *Sat*. In III 19, 1, it says: 'This was *Asat* and *Sat* in the *Khândogya*. *Asat* only at the beginning, from It there became *Sat*'. Thus, this Upanishad also is aware of the old riddle. Here also *Asat* seems to mean *As-at*. Lest *A-sat* or Nihil should be taken to have been the First Cause, this Upanishad also is one with the *Taittirīya* Upanishad in its strong condemna-

tion of A-sat. In its grand Sad-vidyā (VI, 2) which is in the form of a dialogue between Uddālaka and his son Svetaketu and which is about the One Sat by knowing Which all is known, it says :—

Sat only, O my son! was at the beginning, without a second.* Some say A-sat only there was at the beginning without a second and from It Sat was born. How can, my son! Sat be born from A-sat? No, Sat only there was at the beginning without a second. It thought—may I be many, may I multiply. It sent forth tejas (fire or light), and from it water came and from water, food. It made all names-and-forms by entering into these three (tejas, water, and food) with the jīva-ātman.

Food is taken by the commentators to mean the earth on which it grows.

What does jīva-ātman mean here? One school holds that jīva-ātman is the soul and not the Supreme Self and that Sat (the Supreme Self) evolved the names-and-forms by entering the elements along with the souls of the would-be forms. The other school, though allowing the jīva-ātman to be the soul, holds that the soul "is only a shadow, as it were, of the Highest Self." The original† mentions the jīva-ātman as *this* jīva-ātman. The word *this* denotes that the Upanishad is speaking of an important thing. The thing most important in the world of ethics and spirituality is the Self whose goodness consists in becoming Himself all creatures—a riddle which, as already explained (p. 398 ante) means His enselving and loving all creatures as Himself. In that world this Self only is its Jīva, Life. I would therefore take the Living

* Without any discordant thing in Its innate nature that could stand up as another and oppose Its all enselving goodness.

† "Anena jīvena ātmanā anupraviśya nāma-rāpe vyākaroṭ."

Self to be *Sat* itself, not by shadow but in reality.* The souls that were potentially in *Sat* are yet potentially in the three things given birth to by *Sat*. But as soon as the names are uttered, they come into being i.e., into the state of having forms. At the very beginning of their coming into being, the Good *Sat*, by means of Itself as the Self, the Life of spirituality, enters into each and every one of them and thus entering, It is the lovely *Antaryāmin* and the *Bandhu*.

Then, at the end of thrice three lessons *Uddālaka* repeats this great axiom:—

Aitad-ātmyam idam sarvam.

Tat Satyam. Sa Ātmā Tat tvam asi.

All this is enselved by It (the *animan* or subtle *Sat*). That is *Satyam*. He is the Self. That thou art.

If we compare *Aitad-ātmyam* with *Īśā vāsyam* of the *Īśāvāsyopaniṣad*, the meaning seems to be that all creatures are enselved by *Sat*, the Good, who is the *Bandhu* or *Setū*, Bond or Stay, of the universe. That, viz., the fact stated in the first sentence that all this is enselved by *Sat*; is *Satyam*, the truth or lesson of *Sat* or the goodness of *Sat*. *Sat* is the Self, because It has enselved all by Its universal love. That, viz. *Sat* thou art. When the Good Self has become thee and all creatures by His loving them all as Himself, thou *shouldst* not separate thyself from Him; thou *shouldst* not say thou art an *anyat*, another. Therefore thou art He. Such being the case thou *shouldst* love all creatures as thyself and be one with the Good *Sat*. By knowing the One that has enselved all, the whole ethical and

* The word *jīvātman* is of rare occurrence in the older *Upanishads*, vide the *Concordance*. In the *Kaṭha Up* IV 5 also, the phrase '*Ātmānam Jīvam antīkāt*' may be taken to mean the *antaryāmin* Self, the Life of spirituality, that is so very near, i.e., in one's own heart. Latterly, *jīvātman* has come to mean invariably the soul. I think the souls are *jīvas*, lives, not independently but only by reason of *Sat*, the Life, having enselved them. The lovely enseller has attached Himself to each individual soul and is always with it in all its transmigrations. By reason of the Life that has enselved the souls they too are called *jīvas*, lives, and will never be annihilated although their bodies may die over and over. As soon as they realize the Self, they become one with Life.

spiritual world is known. If the oneness of the Good reigns in all men as their One substance of spirituality, the outward difference due to their forms, bodies, is nominal (*vâkArambhanam*).

The object of the nine lessons at the end of each of which the great axiom is repeated is to rouse men from ignorance to the knowledge of the Self. The first lesson has several parables, the first of which says that when man sleeps he has gone to his *sva*, own, viz., *Sat*; he becomes united with *Sat*. This strikes me as a startling riddle. If by merely sleeping all men attain *Sat*, then the way to heaven is open to all, however sinful they may be. That the author is riddling is patent from the meanings he imparts to *asanyâ*, *udanyâ* and *svapiti*. I think he is quite aware that *Sat* has two meanings, one 'mere existence,' the other 'good.' The *Sat* which is both—Existence and Good—has lovingly ensouled all creatures. If man knows and realizes It he will attain It and enjoy It as his all-joy. If he does not know It—if he sleeps in regard to It—well, as It is the Infinite *Parâ-Dêvatâ* in whom all finite things must exist, he goes to simple existence in It in its shade of meaning as *Existence*; he is a *jiva-srava*, a living corpse, far, far, from *Sat* as the Good. The meaning of this riddle of sleep must be either this, or that when man sleeps in regard to all selfish dualism, he finds sleep, rest, in the Good *Sat*, the Self. The main ideas of the other parables of the first lesson and of the remaining eight lessons are given in the note,*

* 1. A bird tied by a string flies in every direction and finding no rest anywhere settles down at last on the very place where it is fastened. Likewise, the mind which is fastened to breath flies but finding no rest settles down on breath.

[This seems to teach this: Man does not find rest until he knows and realizes the Good *Sat*. He is spiritually tied to It as It is his *Bandhu*, Bond. He should not fly away from It but realize It as his Rest.]

The subject of hunger and thirst must be learnt. [Man is subject to hunger and thirst. The object of religion is to find that Place where there is no hunger and thirst. If he simply goes on eating, without thinking about the origin of things, he would be no better than

with their drift as I understand them, in brackets. The whole universe is in the Infinite Good Sat. Instead of sleeping away in It, men should be awake in It and know It. The whole burden of the Antaryāmi Brāhmaṇa of the Brīhadāraṇyaka also seems to be the cry that Brahman is in all things, so near at heart, yet alas! they do not know It.

a beast. Therefore let him think like this:—] When he is hungry water is carrying away what has been eaten by him. [Water is explained to be the blood into which the food has been converted, vide Vol. I. p. 99 of Prof. Max Müller's Sacred Books of the East.] And water is the root of body and food is the root of water. [Having thus come to food, its origin is to be the known thus:—] The root of food is water [here water is not blood but rain, without which no food grains can be grown], the root of water is tejas, heat, and the root of tejas is Sat. [If we take the rain-cloud to be a metaphor for the Good Sat, from it flashes tejas, the lightning fire, then there is water, the downpour, and then the food grains. If we take the sun to be a metaphor for Sat, from him comes heat, from it vapour, the rain cloud, and from rain the food grains. This process of reasoning from the gross on gradually to the most subtle takes the mind heavenward to find the root of one's food there, and when he knows its heavenly origin, he will give up eating for unworthy purposes. He will select such pure food as is conducive to the purity of his satva, as this Upanishad clearly says further on, 'āhāra-suddhau satva-suddhiḥ.'] When a man is thirsty tejas has carried away the water in him, and water digested is this (probably retas), and so (the rungs of the ladder are) water, tejas, and Sat. [If we thus go up from one root to another we will arrive at Sat]. So all these creatures are Saṁ-mūlāḥ, Sad-āyatanāḥ, Sat-pratiṣṭhāḥ i.e. they have their root in Sat, they dwell in Sat, they rest in Sat.

When a man departs from hence his vāk, speech, is merged in his mind, his mind in his breath, his breath in tejas, tejas in the Parā-Devatā, the Highest Being (Sat). [This ladder is metaphysical and is therefore most important. When man begins to think of that most wonderful thing in the world, namely his faculty of speech, he is sure to find his ultimate root in the Good Sat. Probably breath, prāṇa, is used here not simply in the sense of the air that is breathed but in the sense of the purified senses which are well known as prāṇas and vishis. Likewise, tejas here is not mere fire or light but knowledge representing the enlightened soul that has learnt to be prabuddha, awake, in the Good Sat, by departing from the selfish world and by realizing Sat as his Rest, Joy.]

II. The particles of honey collected by the bee do not know that they came from such and such a tree or plant or flower. Likewise, all these men though they are in Sat do not know they are in It and they become again and again a lion, or a wolf, or a boar, or a worm, or a midge, or a goat, or a musquito.

III. These rivers come from the sea (i.e. sea-vapour=rain-cloud=rain=floods) and flow back to the sea, where they do not know 'I am this.' Likewise, all these men coming from Sat do not know they have come from Sat and they become again and again a lion, or a wolf, &c.

[These two illustrations II and III teach this fact. Alas! men are as ignorant as the particles of honey and the rivers that do not know their own origin. They do not know the all-loving Sat from

After preaching the animan, subtle, *Sat* in the *Sad-vidyâ*, the *Khândogya* preaches it next as the *Bhûman Sukham*, Infinite Happiness, in the *Bhûmanvidyâ*, and then in the eighth *Prapâthaka* it concludes with the *Dahra-vidyâ*, otherwise called *Hârdavidyâ*, in which the knower is taught to contemplate Brahman established in the lotus of his own heart as Self and as being "free from sin, from old age, from death and grief, from hunger and thirst" and as being *Satya-kâma* and *Satya-saṅkalpa* i.e. that "which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine." This clearly establishes Brahman to be *Saguna*, full of good qualities.

whom they have come and who is always bearing them. The result is they are born over and over as men-tigers and other hurtful men-beasts and insects and are a pest to society. It should be noted that only hurtful beasts and insects are mentioned and not the useful domestic animals. This simile of origin from the sea and of existence in it and yet not knowing it should be distinguished from the simile in *Mand. Up. III. 2. 8*, which says that like rivers that go into the sea giving up their names and forms so does the knower, freed from name and form, goes to the Highest *Puruṣa*. The knower knows the Self to be infinite ocean, gives up the nominal and bodily distinctions of one soul from another, regards and loves them all as himself and finds the all-loving Self, who is *Prâjñâ Atman*, the Knowing Self, in whose embrace he is happy.]

IV. Whatever branches the life of the tree leaves, those branches dry and die; only that which is detached from life dies; life does not die.

[This seems to teach this. *Sat* is the true Life. By detaching from it man dies over and over in *samsâra*; but if he knows *Sat* and is spiritually in it, he will be a majestic tree full of life and fruits.]

V. A fruit of the *Nyagrodha* tree is brought and broken to pieces. Nothing in it is visible to the naked eye, yet from some subtle thing in the fruit the majestic *Nyagrodha* tree springs up.

[This seems to teach this:—The human soul is like a seed berry having the all-enslaving Supreme Self as the germinal part of it. To serve as this germinal part He, though infinitely great (*mahato mahyân*), has become the infinitely subtle (*anor anyân*) located in the heart. If the soul, the seed, only knows its germinal part, then it at once grows and becomes the majestic tree with its becoming all the creatures (i.e. enslaving and loving them all as itself) as its thousands of *prajâ*, children=fruits.]

VI. When a bit of salt is dissolved in water, every part of the water tastes salt, although the salt is no longer visible, but still in every drop of the water in which it is dissolved the salt is tasted. [This probably means that the Good *Sat* has by sacrifice dissolved itself as love in the universe. We ought to realize it to be in every creature.]

VII. If an intelligent man were to be blindfolded, taken to a wilderness, and left alone there, he will roam about, enquire from per-

The eighth Prapâṭhaka, in locating the Infinite Brahman in the heart of the knower, says that the whole universe and the sky are in the heart and that what in it is smaller than ether (the sky) that should be contemplated upon as the Brahman. 'Smaller than ether' does not appear to mean anything limited in space; it seems to mean subtler than ether. Such a subtle Spirit alone can pervade in all things, even in ether. This very Brahman of the heart is spoken of in the earlier Prapâṭhaka III. 14 as being Satya-saṅkalpa, as Tajjalân, 'That from which the universe is born, in which it ends and in which it breathes' and as that Self in the heart who is smaller than the smallest seed and "greater than the earth, greater than the sky, greater than heaven, greater than all these worlds." The Upanishads are unanimous in speaking of the Self of the heart as a n o r a n i y â n, m a h a t o m a h i y â n: smaller than

sons whom he may meet and at last find his way home. "In exactly the same manner does a man who meets with a teacher (Ātārya) to inform him, obtain the true knowledge." For him the delay (in attaining the Supreme Self) is only so long as there is no (saṅkalpa, will, on his part to the effect) that 'I shall be delivered (from the body) and I shall attain (the Supreme Self).'

[This shows that in order to find out the way, man should go to the teacher. It is not enough if he simply know. He must practise the Self. The delay is with himself. The original is:—Tasya tādā eva kīram yāvat na 'vimokshye atha sampatsye' iti. The last word iti explains the change from the third to the first person.]

VIII. "If a man is ill, his relatives assemble round him and ask: 'Dost thou know me? Dost thou know me?' Now as long as his speech is not merged in his mind, his mind in breath (prāṇa), breath in heat (fire), heat in the Highest Being (devatā), he knows them. But when his speech is merged in his mind, mind in breath, breath in heat (fire), heat in the Highest Being, then he knows them not."

[This implies that having gone to the teacher and learnt the Self, man should make steadfast Upāsana of Him. The relatives are probably the bad qualities. Becoming sick of them, the knower takes complete shelter in the Self, and knows them no longer. Tejas, heat, may be taken to mean the soul.]

IX. A man denies the theft with which he is accused. To test him by ordeal a heated hatchet is applied to him. If he is guilty—if he is "false-minded, having covered his true Self by a falsehood," he is burnt and killed. But if he is not guilty—if he is "true-minded, having covered his true Self by truth," he is not burnt, and he is delivered.

[This is the last lesson. It seems to be intended to show that he who knows the Self and is always true to Him in conduct can stand any ordeal. No lust, greediness, hatred, anger, will burn him.]

the smallest and greater than the greatest. This description can only apply to the Infinite. By realizing Him in the heart, the heart itself is expanded infinitely; all the wicked granthis, knots, of it are cut asunder. There is no indication in the *Khândogya Upanishad* that it has two Brahmanas in view—one lower, the *Saguna*, and the other higher, the *Nirguna*, that it means any distinction between the Deity of the *Sad-vidyâ* and the Deity of the *Dahra-vidyâ*.*

The fact that *Sat*, the Deity of the *Sad-vidyâ* is identical with *Satyakâma*, the Deity of *Dahra-vidyâ*, seems to be clear from *Sat*'s desire of 'may I be many, may I multiply'. It is by this worthy desire that *Sat* has enselved all and therefore is the Self.

If I have rightly traced the history of *Sat*, It is *Kâma*, Love, the *Retas* of Mind of *As-at*. It is that *Bandhu* whom sages yearn to know in their heart (*Rig Veda* X. 129, vide p. 441 ante). It is the Juice of *Prajâpati*, without Which nothing will stand and Which existed even before the beginning of creation (*Taitt. Âranyaka*, vide p. 445 ante). It is the Self, the Juice of Infinite Joy (*Taitt. Upanishad*, vide p. 449 ante). Its existence even before the beginning shows that *Prajâpati* as *as-at*, 'he who existed and breathed' as in sleep, when the universe had gone to dissolution, was, as it were, outwardly the quali-

* On this point *Râmânujâ* quotes the following as the words of *Dramida-Bhâshyakâra* who seems to have lived anterior to *Saṅkara* and whose work, except the fragments quoted here and there in *Râmânujâ*'s works, seems to have been lost:—

"Yadyapi *Sat*-kito na nirbhagna-Daivatam gusaganam manasâ 'nubhâvet, tathâpy antargunam eva Devatâm bhajate."

"Tatrâ 'pi *Saguna*iva Devatâ prâpyate."

'Although the contemplator of *Sat* may not, in his mind, drive at a Deity that is predicated and has qualities (as in the *Dahra-vidyâ*), still he is really worshipping a Deity who is pregnant with qualities.' 'Even there (in the *Sad-vidyâ*) the *Saguna* Deity only is obtained.'

This shows that the two schools of *Saguna* and *Nirguna* existed even before *Dramida* and that he as the follower of the *Saguna* refutes the *Nirguna*. *Sudarâna* alias *Srutaprakâśikârtârya*, who has elaborately annotated *Râmânujâ*'s *Sribhâshya* says that *Dramida* begins his work with this salutation:—*Namaḥ pravaraḡṇaḡaikâśpa-ḡāya*—Salutation to that God who is the one fountain of all high qualities.

tyless Brahman but this Brahman must have been pregnant of Sat, the Good; otherwise the latter could not have existed before. The Rig Veda starts with the As-at or sleeping state in order to come to the Sat state. This necessarily implies many successions of previous sleeping and waking states, so that the Paurânic idea that each cycle of Creation and dissolution is simply a point in a beginningless circle of such cycles may have originated from the time of the Rig Veda itself.* The sleeping state to the Creator is only for the sake of the foolish world which, dancing a mad dance of fruitless ungodly life and being tired, wants to go to dissolution in order to wake up and commence the dance again. For the godly souls and the gods, who have become one with God and who always know Him to be their Self, the lovely Sat that is pregnant in As-at even at the time of the dissolution is always the sleepless, hungerless, thirstless, fatigueless World of Infinite Joy. Being one with God they never clash with His Oneness; and the preaching of Oneness at the beginning of the Creation, in such expressions as that God existed without an anyat or another and that wishing to be many He became all these creatures is for the benefit of those in the world that wish to be saved.

We have not done with the Juice. It occurs as the
 Creation by Retas of Creation in the Aitareya Brâh-
 Radra's shooting mana III. 33 and 34, which is to the
 Prajâpati. following effect:—

“Prajâpati thought of cohabiting with his own daughter, whom some call Divam, ‘Heaven’, others Ushas, ‘Dawn.’ He transformed himself into a buck of a kind of deer (*risya*), whilst his daughter assumed the shape of a female

* The expression:—‘Dhâtâ yathâ-pârvam akalpaya’ (Rig Veda X. 190, 3) is rendered by native commentators to mean that the Creator made everything as before. European scholars take yathâ-pârvam to mean one thing after another in its order.

Veda X. 61, 7, which speaks about 'the father embracing his daughter,' vide Muir IV. p. 45.

This Vedic story may be compared with the story of the birth of the *Asvins* from the horse and mare forms of *Vivasvân* and *Saranyâ* (vide the Essay on the *Asvins*). *Kumârila*, in explaining this story along with *Indra's* so called seduction of *Abalyâ*, takes *Prajâpati* to be the sun (vide p. 216 *ante*). But it is clear that the sun is not the Creator *Prajâpati* himself but simply a metaphor for Him as the story clearly says that the sun and other beings sprang forth from the melted retas of *Prajâpati*. The *Dawn*, the daughter of the sun, represents *Vâk*, Speech, (vide p. 217, *ante*). *Vâk* is *Sarasvatî* (p. 400 *ante*).

The *Bhâgavata Purâna* III. 12, in narrating this story of *Prajâpati's* love with his own daughter, calls her *Vâk*. This shows that the *Purâna* rightly understood the *Dawn* of the Vedic story to be *Vâk*. The *Matsya Purâna*, in narrating this story in its own way, says that *Svayambhu* (one of the names of *Prajâpati*), "with a view to the completion of the world, placed and kept *Sâvitri* in his heart. Then as he was muttering prayers, he divided his spotless body and gave to the half the form of a woman, and to the half that of a male. (This female) is called *Satarûpâ*, *Sâvitri*, *Sarasvatî*, *Gâyatri* and *Brahmâni*. *Brahmâ* (*Prajâpati*) took her for his daughter. Beholding her, the imperishable deity, distressed, tortured with the arrows of love, exclaimed, 'O what beauty! O what beauty!' " &c. (Muir I. p. 110). We have seen that *Vâk* is *Visvarûpâ* (p. 400 *ante*). The *Matsyapurâna* seems to have borrowed its ideas from the *Brîhadâraṇyaka*, (vide p. 399 *ante*) where the female is stated to have taken up one form after another. The *Purâna*, therefore, calls her *Satarûpâ* or 'she of hundred forms.' Her being *Savitri Gâyatri* shows her spiritual nature as *Vidyâ*. *Vidyâ* springs from the well cultivated mind of the knower and he loves her. This spiritual love of Knowledge as one's own offspring, *prajā* (vide p. 401 *ante*), can never be a sin. The so called incest of *Prajâpati* is simply

a riddle, and therefore the Upanishad has taken care to say that He who approached his own offspring had burnt up all sins. (*vide p. 399 ante.*) How can a being who had burnt up all sins commit a real sinful act? So, here also how can the holy Retas which is so eagerly secured and melted and utilized in the formation of the universe arise from a sinful connection? The sin is a riddle and vanishes by the splendour of the Retas. I take It to be the Visvarûpa Son that resides as the In-dweller in all creatures. It is Purusha. To conceal this meaning It is called Mânusham, which is synonymous with Paurusham and Its holy nature is indicated by It's being called Mâdusham, Spotless. This Visvarûpa Son is born from Parents who represent Sacrifice as Father and Mother. The Retas is identical with the shooter Rudra, for in the Vedic story which will be next taken up Rudra is distinctly mentioned as the Son of Prajâpati born by Prajâpati's consorting with his own daughter Ushas. Father-Sacrifice is glowing with His own fire, knowledge, personified as His daughter-wife. Any knower may perform self-sacrifice in Him and be born spiritually. Therefore, the Son-God Rudra, the First of knowers, shoots himself as the arrow into the Father and is born as the Retas, the Son that resides as Purusha in all creatures, loving them as himself. The shooting means that He offered himself as an oblation according to the ancient law of 'Yajñena Yajñam ayajanta Devâh.' Rudra's name Pasupati, the Lord of victims, should be taken to mean that He is the Lord Victim that offered himself at the altar of Self-sacrifice and thereby became the Ideal of all Self-sacrificers; and His other name is Bhûtavân or Bhûtapati, the Lord of born ones, *i. e.*, of those who are born spiritually from the fire of Self-sacrifice. This Retas whom I have identified with Rudra Bhûtapati seems to be identical with Hiranyagarbha, the Golden-Child of the *Rig Veda* (X. 121, *vide p. 413 ante*), where Hiranyagarbha is clearly called Bhûtasyapati; and the idea of melting the Retas is applicable only to its concept as gold which is a metaphor for the most valuable pure Self. Rudra is Agni

and Agni is well known as Hiranya-retas. What is the use of gold if it is not melted and made into an ornament? If the knower keeps himself to himself, he will be a miser hoarding the gold selfishly, but if he melts himself and flows beyond himself all around as the all-ensouling and all-loving Self he becomes an ornament: then only he is well fashioned, well-made. It is only by realizing the Son God as his Self,—as his very life and existence—that the knower can flow as love. The Son-God, the Gold, cannot be melted by any selfish fire or knowledge. Only the common fire of all peoples, namely Agni Vaisānara who looks upon all alike and in whom there is no selfishness, can melt the Gold and as this fire also is identical with Rudra, the result is that only the Self can melt the Self. As Prajāpati has become the Son God himself by himself and is for that reason called Svayambhu, Self born, the knower must realize Him and thereby become the Self and melt himself by himself. The religious lesson taught by this riddle seems to be that the spiritual and ethical world consists of the all-loving Retas of Father Sacrifice.

Phenomenally, the story itself clearly identifies the Orion with the stag-form of Sacrifice-Prajāpati, with the Belt as the arrow discharged into him by the Dog Star Sirius Rudra. It likewise identifies Ushas with the Star Rohini, who represents the celestial Dawn (vide the essay on the Aśvins). Rohini's position to the west of the Orion and the Orion's position to the west of Sirius have given rise to the fancy as though, in the apparent diurnal movement of the celestial sphere, the Orion is enamoured of and is running after Rohini and as though Sirius is hunting the Orion. A line drawn from Sirius through the Orion to Rohini would pass almost straight over the line of the three stars of the Belt, which is in the middle of the Orion. The fancy therefore is that Sirius, as though having Rohini Vidyā as the indicator of the aim, discharged the arrow, signifying his Self, straight into the heart of the Orion-Sacrifice.

The reason why the Dawn Ushas was transferred to the star Rohini seems to be that in the olden time the vernal equinox which is the beginning of the year was taking place in the region of that star. As the year dawned at that star it became the yearly Dawn in the higher starry region, in contradistinction to the daily Dawn, and it was fancied that just as the rising sun runs after the dawn, the Orion stag is the starry sun running after Rohini. If the vernal equinox is the dawn of the year, the autumnal equinox would be the sun-set of it and therefore in this day-half of the year the Rohini and the Orion remained in the olden time from their heliacal setting to their acronycal rising. This their day-half is the metaphor for the period of Creation and life. But as soon as they go into the night by their acronycal rising the sun-set of the year takes place, dark winter, the metaphor for the period of dissolution, comes and everything is lost. It is after the autumnal equinox that the Orion and the Rohini are seen conspicuously throughout the night as if in union for the production of the germ of the next Creation period. Time rolls on till mid-winter which is midnight and the gods, impatient for the germ, get Sirius. Rudra to shoot the Sacrifice Stag and get the concealed golden germ. I here put the shooting into the lap of mid-winter, following the old German tradition and custom.* As the Europeans count their day from midnight, their year commences from the midnight of the year, viz. winter solstice. We too

* Professor Kuhn compares this Story with ancient German Mythology, vide Rājendralāla Mitra's *Indo Aryans*, Vol II. 297—308. Among other things he says:—

“Both in our ancient and modern popular traditions, there is universally spoken of the Wild Hunter, who sometimes appears under the name of Wodan or Odin, and was, in heathen times, the supreme god of the ancient German nations. This god coincides, both in character and shape, with the ancient Rudra of the Vedas. Now there is a class of traditions in which this ancient god is said to hunt a stag and shoot at it, just as Rudra in the Brāhmanas is represented as shooting at the Rieya and Rohit. The stag, in German mythology, is the animal of the god Freyr, who, like Prajāpati, is a god of the sun, of fertility, &c., so that the shot at that stag is to be compared with Rudra's shooting at the Rieya—Prajāpati. I have further endeavoured to show that some indications exist in the medieval penitentials of Germany and England, which

have got this system in our Uttara and Dakṣiṇa nyānas, side by side with commencing the year from the vernal equinox. The Dog Star who is pursuing the Orion-Stag was no doubt fancied to shoot him down at midnight of mid-winter at a time when the Stag was sinking below the western horizon. From there his Retas falls and becomes the sun of the new year born at midnight. For three months more, i.e. from winter solstice to about the vernal equinox the sun is mild. But when he comes to the Kṛittikās (Pleiades) which are dedicated to Agni he is melted and begins to shower his fructifying warmth, resuscitating winter-beaten earth.

Or, the shooting may be fancied to take place when the sun comes in conjunction with the Kṛittikās, at which point the vernal equinox was probably taking place in the time of the Ait. Brāhmaṇa. Thus shot, the Orion Stag, which represents Sacrifice, (vide the Essay on Pravargya), is made to give birth to the Hindu new year's sun born as his Golden Retas. Although it is vernal equinox it is still cold in the northern climes, till the sun comes on a line with the Orion and the Dog star, when he is well melted. Here the oneness of Rudra would be established thus: He as the Dog-star shoots his Self, the arrow-like Belt, into the Orion-Sacrifice and is born from Sacrifice as the sun Āditya, the son of the altar Aditi (the sun is one of Rudra's eight forms even in the Vedic literature as will be shown presently) and

*give us to understand that at the close of the old year and at the beginning of the new one (we call that time die zivoltien or the twelve days, the dvādaśāha of the Indians), there were mummeries performed by the country people, in which two persons seem to have been the principal performers, one of whom was disguised as a stag, while the other was disguised as a hind. Both represented a scene, which must have greatly interested and amused the people but very much offended the clergy by its sordid and hideous character, and from all the indications which are given in the texts, we may safely suppose that the chief contents of this representation was the connection of a stag and a hind (or of an old woman) which was accompanied by the singing of quack-like songs. From English customs at the New Year's day, we may also infer that the hunter's shooting at this pair was even a few centuries ago, nay is even now, not quite forgotten." In the Brāhmaṇa story the Orion is not the hunter but the hunted, with the three Stars of the Belt as the arrow shot into it by Śrīṣa, Mṛigavyādhā Rudra. Rudra is well known in the Vedas as dhanvin, archer.

melts him himself by means of his heat as the Dog star in conjunction with the strong summer rays, the Maruts, and becomes the summer rain-cloud, that sacrifices itself for general good and is the cause of the summer creation.

The birth of the Son God as the Creation. The Satapatha Brâhmana I. 7, 3, 8 says to the following effect:—

The earth became *pratishtâ*, place to rest on, to Bhûtas, beings, and Bhûtânâmpati, the lord of beings. They became *dikshitas*, i.e. consecrated themselves, for a year. The lord of beings was *grihapati*, householder, with *Ushas*, dawn, as *patni*, wife. The beings (became) the seasons; the lord of beings (became) the Year; and *Ushas* (became) *Aushasî*. "Then both the beings and the lord of beings, the Year, impregnated *Ushas*, and a boy (*Kumâra*) was born in a year. The boy wept. *Prajâpati* said to him, 'Boy, why dost thou weep, since thou hast been born after toil and (*tapas*) austerity.' The boy said, 'My evil indeed has not been taken away, and a name has not been given to me. Give me a name (*anapahatapâpmâ vai asmy ahitanâmâ, nâma me dkehi*)'

* * * "Prajâpati said to him, 'Thou art *Rudra*.' Inasmuch as he gave him that name, *Agni* became his form, for *Rudra* is *Agni*. He was *Rudra* because he wept (*Yad aroditasmâd Rudrah*). He said, I am greater than *Asat*; give me (another) name. He said so seven times and got seven other names, and seven other forms. Including *Rudra* his names were eight. The eighth name was *Îsâna*, with which the sun became his form. The boy said, 'I am so much: do not give me any further name.' "These are the eight forms of *Agni*. *Kumâra* is the ninth. This is the threefoldness (*trivrittâ*) of *Agni*. Since there are, as it were, eight forms of *Agni* [and] the

Gāyatī metre has eight syllables, men say, 'Agni pertains to the Gāyatī (*gāyatro 'gniḥ*)'. This boy (Kumāra) entered into the forms. Men do not see Agni as a boy; it is these forms of his that they see; for he entered into these forms (*etāni hī rūpāni prāvisat*).” Muir IV. p. 341.

The Sāṅkhāyana or Kaushītaki Brāhmaṇa says:—

“Prajāpati, being desirous of progeny (*prajāti-kāmāḥ*) performed austerity. From him when he had [thus] performed austerity five (children) were born, Agni, Vāyu, Āditya, Kandrmas (Moon), and Ushas (dawn) the fifth. He said to them, 'Do you also perform austerity.' They consecrated themselves. Before them, when they had consecrated themselves, and had performed austerity, Ushas, the daughter of Prajāpati, assuming the form of an Apsaras (a celestial nymph), rose up. Their attention was rivetted upon her, and they discharged seed. They then came to Prajāpati their father, and said to him—'We have discharged seed, let it not lie there in vain.' Prajāpati made a golden platter of the depth of an arrow (*lāmasam iśhumātram*), and of equal breadth. In this he collected the seed, from it there arose a being with a thousand eyes, a thousand feet, and a thousand arrows on the string. He came to his Father Prajāpati, who asked him, 'Why dost thou come to me?' He answered: 'Give me a name. I shall not eat this food, so long as no name has been given to me.'” He made this request eight times and got eight names and forms one after another.—Muir IV. p. 345.

The two Brāhmaṇas above quoted differ as to the order of the names* and forms thus:—

*Independent of these eight names, Agni has eight names used in worshipping him:—1 Agni, 2 Jāyavedas, 3 Sahojas, 4 Ajrāprabhu, 5 Vaisvānara, 6 Naryāpas, 7 Paṣṭirādhas, and 8 Visarpi—vide Taitt. Aranyaka I. 34.

Satapatha Br.		Kaushitaki Br.	
Name.	Form.	Name.	Form.
1st Rudra	...Fire (Agni)	Bhava	...Waters (Āpāh)
2nd Sarva (all)	...Waters (Āpāh).	Sarva	...Agni, fire.
3rd Pasupati	...Plants (Oshadhrayah).	Pasupati	...Vāyu, wind.
4th Ugra	...Vāyu, wind.	Ugra-deva	...Plants & trees, (Oshadhrayo Vanaspatayah)
5th Asani	...Lightning (Vidyut).	Mahādeva	...Sun (Ādityah).
6th Bhava	...Rain (Parjanya).	Rudra	...Moon (Kandramas).
7th Mahādeva	...Moon (Kandramas).	Īśāna	...Food (Annam).
8th Īśāna	...Sun (Āditya).	Asani	...Indra.

The aim of these two Brāhmanas seems to be to show that the Son God born of Sacrifice and austerity is identical with the Bhargas, Light, of Savitar (Father Prajāpati) that is worshipped by means of Visvāmītra's Gayatri verse (*Rig Veda*, III. 62, 10):—

We contemplate (or ponder over) that covetable Bhargas of our Father (so that) He might quicken our intellect or wisdom.

Our Father Prajāpati's Light, Wisdom, consists in His having sacrificed Himself and thereby become all the worlds and creatures, by entering them (*vide pp. 74—76 ante*). He has become all by ensouling and loving them all as Himself. This His aspect as the loving Child in the heart's womb of all is the Son God.

Now the Gāyatri verse has eight syllables in each of its three feet, counting *nyam* as two syllables, *ni-yam* as the Taittiriya do;* and it appears to me that among the several names of Goddess Vāk (Speech) in *Rig Veda*

* The syllables are:—

Tat Sa-vi tur va-re-ni-yam
Bhar-go De-va-ya dhi-ma-hi
dhi-yo yo nah pra-lo-da-yāt.

I. 164, 41 (the same repeated in Taitt. Aranyaka I. 9), the name *Aṣṭāpadi* ('she of eight syllables') means her aspect as the *Gāyatrī* metre. Now, as *pada* means also a word or name, the fact that only eight names are selected for the Son God shows the intention to exhibit Him as *Gāyatra* alias *Aṣṭāpada*, 'He of eight names', because He as *Bhargas* is the Deity of that *Aṣṭāpadi Gāyatrī* which is the verse III. 62, 10 above quoted. Moreover the syllables of the eight names of the Son God according to the *Satapatha Brāhmaṇa* amount to 22, but as they must be 24 in order to correspond to the 24 syllables of the *Gāyatrī* verse, it is noteworthy that the other *Brāhmaṇa* supplies the omission by adding the two syllables *de-va* to *Ugra*. So much about the eight names. Now about the eight forms. The syllables of the words expressing the forms amount, according to *Satapatha*, to 21, but, according to *Kaushītaki*, to 25; but if we read the latter's '*Oṣadhayo Vanaspatayaḥ*' as the compound word *Oṣadhivanaspatayaḥ*, the number of the syllables of the words expressing the forms also would be exactly 24. These eight forms would represent the whole universe if the waters are taken to mean the stars, the plants and trees the earth, and the food all the creatures.

By these forms the Son God is shown to be *Viśvarūpa*, as He is the In-dweller in them all loving them all as Himself; that is to say that in making a gift of Himself to all forms and creatures He has not given one bit of Himself to one creature and another bit to another, as in that case He would be cutting and limiting Himself; no, He as unbounded Love has given Himself *completely* and *fully* to *every one* of them and so if we count this unbounded Love by the number of the countless creatures in *each one* of whom He is *full*, He is *Viśvarūpa*, Multifform, meaning thereby that He is the One Manifest. In the *Rudra Sūkta* II. 33 of the *R̥g Veda*, *Rudra* is called *Prurūpa* and *Viśvarūpa*. Therefore, to emphasize the fact that He is not the forms themselves but is the invisible Self in them it is said that He has entered them. He is *Kumāra*, the Child, by

being in the womb of all forms and creatures. This His ninth aspect which as Bhargas, Light, Self, permeates throughout all the letters of the Gâyatri verse in question as their real meaning—throughout all the eight forms as their Self—is always the incorruptible, unchangeable One however much we may multiply Him, like the figure 9, which is the ultimate figure.* The Mahābhārata in the story about the birth of Kumāra, in calling Him by several names, calls Him Navaka, the Darling Nine or the Darling New, as nava means both nine and new and ka, an affix often used to denote endearment (as putraka), and the child is the new comer. The Son God as the Self is always new, fresh, incorruptible.

The cry indicates that the Child is vigorous (vide pp. 421—423 *ante*); and the fact that the names become the forms clearly means that the Creator's mode of creating the forms is by naming them out.

In the story of the Satapatha, the seasons and the year represent religious time and the religious rites such as the *ishtis* and sacrifices performed in them. These are aspects of God, as He cannot be separated from the spirituality of religious rites and religious time. He is in the moon as the lord of the religious seasons and in the sun as the lord of the religious year personified as Prajāpati. Ushas, who is both the daily dawn in the atmosphere and the yearly dawn in the form of the Rohini in the sky, represents Sraddhā or Vidyā, as her becoming Aushasi denotes. Aushasi means 'she who pertains to the dawn' and seems to me to represent the morning Sandhyā upāsana, by which the knower realizes the Supreme Self in the metaphor of the rising sun as shining in the sky of his heart and removing all darkness—sin and bad desires—and as the Deity to whom he offers himself as an oblation. From the religious point of view,

* Nine is the ultimate figure, as, all figures over and above it are obtained by adding to the figures 1 to 9 a cypher or cyphers or one or other of the same figures; and it retains its character as 9 even if the figures got by multiplying any figures by 9 are added together, omitting cyphers.

Ushas the dawn would be nothing if she is not Aushasî, the Faith and Knowledge of the upâsanâ which ought to be performed at her advent. The seasons are called *Rîtus*. But *Rîtu* means also the woman's *rîtu*; and as the plot of the story is to get the In-dweller as the Son of Religion—of Sacrifice; as according to worldly analogy there can be no conception without *rîtu* and *retas* which must, unlike the worldly ones, be spiritual in order to be able to give birth to the spiritual Son; and as in the spiritual world the One that sees no a n y a t or another reigns, the riddle of the story seems to me to mean this: The One in order to become the Father of *prajâs*, creatures, establishes Himself on the earth, which signifies the sacrificial ground, and He loves *Vidyâ* who is Himself revealed as His own daughter-wife; the metaphor for all this is the rising sun who at the horizon appears as if seated on the earth and who is loving the Dawn who is nothing else but his own light. So, the dawn, the daughter as well as wife of the sun poetically, is the spiritual lady of light identical with the sun. Similarly the moon who represents self-sacrifice and who is the lord of the *Rîtus* is identical with the sun from the standpoint of view of the moon being but the sun reflected. As at the end of every lunar month ending with the new moon the moon meets the dawn lady in his last act of self-sacrifice, this phenomenon is read as if the lord of *Rîtus* placed the spiritual essence of self-sacrifice as *rîtu* in her (taking *rîtu* in the sense of seed, as the gender of the word is masculine). If he does so a couple of six times (and another time whenever there is the thirteenth month), he makes her a well-developed *Rîtumati* fully capable of conceiving the spiritual *retas* of the sun as the religious Year. This would be better illustrated by taking the dawn's celestial form, the star *Rohini*. At the Conjunction the sun and moon commence their career seated on the Orion sacrificial ground. The moon meets the *Rohini* star every month, and when the Conjunction comes back at the end of the last month of the year, both the moon and the sun meet her and

then the spiritual Son, the lovely enselver of all creatures, is born as Samvatsara, 'He who cries well' or 'He in whom all religious rites or spirituality resides' (vide p. 423 *ante* about these puns). The esoteric lesson taught by the Dawn, the Seasons and the Year is that God is Himself the spiritual Mother, the spiritual *Ritn*, the spiritual Retas, and the spiritual Son. Thus, He has solved the problem of spiritual life from the very beginning of creation, and it will apply to man also if he solves it thus: let him be *Ātmakīdāh* and *Ātmaratih* (as the *Khând. Up.* VII. 25, 2; and *Mund.* III. 1, 4, say): let him become himself the same lady Faith or Knowledge and place in her the *ritn* of self-sacrifice and the holy retas of the Supreme Self whom he loves as him-Self; and he will be born as the spiritual son fit to be in the Father. True, the story is very naked but we are dealing with old poets and when the inner meaning is understood it removes all indelicacy and the spiritual procreation will put to shame the animal one.

Man must employ his time religiously and become *Ritaja*, Born of Sacrifice. One that goes to the moon by the Smoky Way is destined to be born again and so, if he wishes to become a knower, he, according to the *Kaushitaki Upanishad* quoted at pp. 121—122 of Professor Max Müller's *Theosophy*, should desire for a birth in a good family, by praying to the moon who is the lord of the seasons thus:—
 "O seasons . . . raise me now in a vigorous man and pour me through a vigorous man into a mother."
 "Then I am born as the twelfth or thirteenth additional month through the twelve- or thirteen-fold father (the year). I know that, I remember that. O seasons, bring me then to immortality. By this truth and by this penance I am a season, a child of seasons. I am thou," i.e. the moon of self-sacrifice. "Thereupon the moon set him free." Then the soul going to Brahman by the Path of Light is asked by Brahman: "Who art thou," and he shall answer "I am a season, and the child of seasons, sprung from the womb of endless space, the seed of the wife, the light of the

Year,* the self of all that is. Thou art the self of all that is; what thou art, that am I."

The riddle of Vidyâ being the polyandric wife of all religious rites, giving birth to their One Son and of her being the daughter of one of them, viz. Prajâpati, makes the Son an issue of sin outwardly, and this myth of sin might have remained in the minds of people if the Father himself had not proclaimed the greatness and glory of the Son by naming Him as the Universe—as the Pure Self that is in all forms.

This all-loving Son is greater than Asat. This saying seems to allude to the old riddle of Asat and Sat. The As-at is God previous to the coming of the universe. He is then ekâkî, single, as there are no creatures yet. Simultaneously with wording out the universe, He loves all creatures as Himself, as 'I am all these', multiplying Himself as the Visvarûpa or Manifold Son that has made a sacrifice or gift of Himself *fully* to each creature, in order to love each and all of them as Himself. This His Visvarûpa aspect as Universal Love is Sat, Good, and is greater than As-at, because the latter is single and the former manifold teaching us the good lesson of loving all as Self. The Brîhadâraṇyaka (quoted at p. 228, *ante*) says that God did not find love in being ekâkî, alone, and that therefore He multiplied as (the Self of) all creatures and said 'I am all these.'

The other Brâhmana makes Prajâpati Grand Father by making the Son-God the son of His daughter who was wooed by her four heavenly brothers, thus adding the riddle of svasur jâra to that of polyandry. In both the Brâhmanas, the tapas-born Retas represents the Pure Self of spirituality, the same as is mentioned as the tapas-born Retas of Mind in *Rig Veda* X. 129, 3 and 4. The *Taitt. Brâhmana* I. 2, 1, 15 says:—*Jâtavedo Bhuvanasya Retah, iha sînka tapaso yaj janishyate.*—'O Agni Jâta-

* The wife seems to mean Mother Vidyâ, and the Year, Father Sacrifice. About "what thou art that am I," vide p. 453 *ante*.

vedas, thou who art the Retas of Being, sprinkle thou here that which is born of taptas.' The Retas is put in a golden platter to indicate that Rudra, the Son God, is identical with Hiranyagarbha. His description as a being of thousand eyes and thousand feet * identifies Him with the Purnsha of the Purusha-sûkta; and His thousand arrows indicate Him to be the Self who has penetrated all.

The Gopatha Brâhman, commenting on the Gâyatri verse, takes Bhargas to be Anna, Food (Bhargo Devasya kavayo 'nnam âhuḥ). There, food means spiritual enjoyment; so that it is evident that Bhargas, the Son God, is identical with the Ānanda, Joy, of the Taitt. Upanishad.

The Svetâsvatara Upanishad (IV. 12), quoted at p. 461 ante, identifies Hiranyagarbha with Rudra who, we saw, is the Vedic Son-God born in a golden pot. This Son God, the Self, is concealed in man's heart like the sacrificial Fire in the Arani wood. When the heart or mind is well churned (as the same Upanishad I. 14, says:—*sva-deham aranim kṛtvā* or, as another reading of it says:—*âtmanam aranim kṛtvā*), the Golden Child is born, and the verse asks men to see Him when He is being born i.e. when He is flashing forth. He will not burn unless the fuel of righteousness is supplied (vide 117 ante). He is always latent in all but will not flash forth unless the soul is purified. Rudra is Agni, who is well known in the Rig Veda as Hotar, Rishi, Purohita. So Rudra is Maharshi, the Great Rishi.

Further on in the same Upanishad (V. 2), the Son-God is spoken of as Rishi Kapila who is the Born (i.e. the First-Born); who reigns in all forms; who should be borne (in mind) by knowledge; who should be seen when He is being born (*jâyamānam ka pa syet*). Kapila seems to be Agni, as the name seems to mean the tawny colour of the flame of fire.

* The original is *sahasrikshaḥ sahasrapāt*, so that this is clearly borrowed from verse 1 of the Purnsha-sûkta.

Rudra, the crier, sounder, is, we saw, specially connected with the nâma-rûpa theory of creation. The idea therefore is very appropriate that all the roots of words arose from the sound of Rudra's drum, and in dividing his grammar, the science of words, into eight Adhyâyas, Pâini seems to have had our Rudra of eight names in view as the Deity to whom the work is to be understood as dedicated.

The author of the *Brahma-sûtras* has divided his work into four Adhyâyas of four pâdas each or sixteen pâdas in all. His four adhyâyas appear to be in imitation of Purusha of the *Purusha-sûkta* wherein Purusha is said to be a whole made of four parts and the *Purusha-sûkta* in the *Rig Veda* has sixteen verses. But the *Purusha-sûkta* of the *Yajur Veda* has eighteen verses. This number may have influenced the division of the *Mahâbhârata* into eighteen parvans and of the *Bhagavadgîtâ* into eighteen adhyâyas.*

More anterior to these but subsequent to the *Purusha-sûkta*, we have the beautiful *Îśhvârya Upanishad* of eighteen verses, the Deity praised in which is *Îś*, the Lord. There can be no doubt that He is identical with our Son-God Rudra, as in verse 16 He is addressed as *Pûshan*, one who makes plenty; *Ekarshi*, the One Rishi, Seer; *Yama*, the controller (in the hearts of all i.e. the Deity of the *Dahra-vidyâ*); *Sûrya*, the Self in the sun (i.e. the Deity of the *Antarâditya-vidyâ*); and lastly *Prâjâpatya*, the Son of *Prâjâpati*. Verse 15 says that He is *Satya* and *Satyadharman* whose face is concealed in a golden pot. The eighteenth or last verse of this *Upanishad* is the first verse of *Rig Veda I. 189*, used in the worship of *Agni*. It says to this effect:—

O *Agni*! Lead us by good path to Wealth, (as) Thou knowest all knowledges. Conquer our sin, who is the crooked-goer. (So) we offer to Thee over and over again our salutation-word (i.e. prayer accompanied by bowing).

* The division of the *Râmâyana* into seven *Kândas* seems to be in imitation of the *Taitt. Samhitâ* which is divided into seven *Kândas*.

As Rudra is identical with Agni the selection of this verse at the end shows that *Īra*, the Son God, who is the Deity of the Upanishad, was clearly meant to be Agni, who as the churned fire is the spiritual Son of the Sacrificers. The plain meaning of the verse shows that even at the time of the *Rig Veda* when the verse was composed the *Rishi* took Agni as the emblem of God; for no simple fire can lead us by the good path and conquer our sin. The wealth obtained by conquering sin is the Wealth of the Self. As the Son-God is *Sat* and *Sukrit* and is *Srishtakrit*, one who makes our rites well performed, it is well said in the *Īśavāsya* that man may perform karma, action, till his death, by renunciation (i.e. by renouncing the fruit of action), and by realizing the fact that all universe is enselled by the Lord, and that karma done in this manner will not put him in bondage.

This Upanishad riddles with the words *Avidyā* and *Vidyā*, *Asambhūti* and *Sambhūti*. Each of these words seems to be used in more than one sense. In the case of riddles like these many guesses must be applied in order to find out the hidden meanings. As a guess, the verses 9 to 14 may be rendered thus:—

Those who are attached to *Avidyā* (ignorance or unprofitable works) will enter blinding darkness; but even more so will those who are attached to *Vidyā* (worldly Knowledge by which worldly benefits are obtained *). (9.)

The wise who have explained this to us mean by *Vidyā* and *Avidyā* quite separate things (other than those which they ordinarily mean). . . (10.)

He who knows both *Avidyā* and *Vidyā* together (i.e. here *Avidyā* as meaning the 'un-knowing' or 'un-learning' of all worldly knowledges and *Vidyā* as meaning real spiritual knowledge of the Self), will cross death by *Avidyā* and enjoy immortal (bliss) by *Vidyā*. (11.)

* In this lower sense of worldly knowledge *Vidyā* seems to be used in *Bṛhadāraṇyaka* IV. 4, 3 and 4.

Those who are attached to Asambhûti (the not becoming anything,—the being idle) will enter blinding darkness; but even more so will those who are attached to Sambhûti (to the becoming of worldly pomp or to the animal procreation). (12.)

The wise who have explained this to us mean by Asambhava and Sambhava (the non-becoming and becoming) quite separate things. . . (13.)

He who knows both Vinâsa (destruction) and Sambhûti together, will cross death by Vinâsa and enjoy immortal (bliss) by Sambhûti. . . (14.)

Vedânta-desika who has annotated Râmânja's Gîtâ-bhâshya and who has written several independent works on the system of Visishtâdvaita says in his commentary on the Îśāvâsya that Vinâsa means the destruction of all worldly desires and sin and that Sambhûti means the upâsana of Brahman by means of which Brahman is attained, and that this Sambhûti is the same as is spoken of as:—*Ēta m ita h prētyā 'bhi-sambhavitā 's mi* (Kând. Up. III. 14, 4) and *Brahma-lokam abhi-sambhavāmi* (ibid VIII. 13, 1). Thus, Sambhûti seems to be the spiritual birth of the soul, obtained by the upâsana contemplation of the In-dweller, the Golden Son, in the heart's womb of all creatures. The teaching of this spiritual birth Sambhûti is quite appropriate in the Upanishad of Îśa, Prajâpatya, the Son of Prajâpati—that Golden Son who is Bhûtapati, the lord of those who are born spiritually.

This Son Agni Mahâ-deva is the bellowing Bull that has entered all the mortals (Rig Veda IV. 58, 3). He is Visvâyu that has gone into all the caves or hearts (Rig Veda I. 67, 3, vide p. 398 ante). In other words He is Visvarûpa, the multiform and yet the One. He is the one fire that is maintained in the houses, hearts, of all sacrificers. As Agni is identical with Rudra, one of the Rudra-sûktas of the Rig Veda, viz. II. 33 mentions Rudra as Îśâna, the Lord, who is Puru-rûpa and Visva-rûpa, both meaning that He is Multifform (verses 9 and 10), and as the lion-like

Youth seated in the garta (verse 11). Garta means the pit and may be taken to mean here the fire altar, representing esoterically the sacrificer's heart. He is the youth because He is the strong Son-God, able to kill all the dark passions, His youth should be taken to be a metaphorical expression denoting the spiritual vigour and strength of the formless Infinite Son that is in all forms. This Visvarûpa Rudra is identical with Indra who, according to the *Rig Veda*, has become multiform (p. 338 ante) and who is another aspect of the valiant Son of Sacrifice Prajâpati. In *Rig Veda* X. 99, 7, Indra is called Asmat Sujâta, 'Our lovely Son'; and the *Taitt. Brâhmana* III. 7, 7, 8, has a verse in which the sacrificer addresses Agni thus:—

I am thine and Thou art this (Wealth of) mine. Thou art my yoni, womb, and I am thine womb. Being mine, O Agni, carry my oblations. Thou art, O Jâtavedas, the Son that achieves the World for the father.*

O Agni, be seated in thine own place.—

'Agne svâm yonim âsida.'

Agni is the womb in which the sacrificer is born spiritually vide p. 330 ante. The sacrificer is Agni's womb or place, because Agni is symbolical of the Son-God cherished in his heart's womb. As Agni represents the spiritual Son, the Self, it is this Son who is Lokakrit, the achiever of Heaven, to the father, the knower, that has kindled Him in himself. The Mantra used in making âtmāsamarôpana of Agni i.e., establishing Agni mentally in one's own heart (vide p. 361 ante) says:—

O Agni, who art the Self (of me and all)! That (spiritual) form of thine which is fit to be sacrificed, with that (form) do thou ascend (my) self (mind or heart), making for us all those Wealths in abundance which are fit for men. Becoming Sacrifice, be thou seated in (me who am)

* The original of the latter part is this:—

'Putraḥ pitro loka-krit Jâtavedas'

Sacrifice, in (me who am) thine own womb or place. Born (or rising) from the (sacrificial) ground, come on, O Jâtavedas, (into me) together with thine home (the altar).^{*}

This mantra is found in the Taitt. Brâhmana II. 5, 8, 8; and the Taitt. Samhitâ also (III. 4, 10, 5) quotes it and says that by it the sacrificer places Agni in himself (âtman samârohayate) and that the sacrificer is the womb for Agni (yajamano vâ Agner yonih). Agni's yajûiya form, which is fit to be sacrificed, is identical with the primeval Purusha alias Yajûa, the Victim, that was sacrificed according to the Purusha-Sûkta. The sacrificer, by realizing this Agni as his spiritual Life—the Self—and by placing Him in himself, becomes Sacrifice (self-sacrifice) and so he too calls himself Sacrifice. Thus the whole altar glowing with the sacred fire is placed in the knower's heart at the end of the rite; and when he worships the sacred fire again he says the next mantra "Upâvaroha Jâtavedah", &c., by which he beseeches Agni-Purusha in the heart to descend from there into the fire in order to carry his oblations to the gods.

Thus Agni-Rudra is the In-dweller Purusha, the formless Infinite Self in the heart's womb of the knower. *Siva-Liûga* and *Sipivishâ* knower. Vishnu, from *vis*, to pervade or penetrate, is One who has penetrated Himself into all creatures and things and Vishnu is one of the names of Agni. There are two kinds of creation, spiritual and animal. Those who are blind to the former think that creation takes place simply by animal lust and union of the sexes and that there is no higher power (Bhagavad-gîtâ XVI. 8). Their world extends from the stomach downwards, as they indulge in gluttony and lust.

* It is worth quoting the original in full.—

Yâ te Agne yajûiyâ tanûs tayebhî ârohâ 'tmâ 'tmâsam
akâhâ vasûni krâvann asme naryâ purâni
Yajûo bhûtrâ yajûam âsîda svâm yonim
Jâtavedo bhuvâh âjâyamânah sa-kshayah chi.

seems to have prevailed among other ancient nations also. According to Webster, the Phallus-symbol was carried in procession in the Bacchic orgies, or worshipped in various ways. I cannot bring myself to believe that a nation, which in other respects was highly civilized, worshipped the Phallus-symbol as meaning only the emblem of the generative power in nature. To worship that power no religious teaching or symbol is necessary. Even beasts know that kind of worship. At all events, so far as the ancient, riddle-loving, Sanskrit-India is concerned, the Liṅga-worship seems to me to have been invented as an etymological Vedāntic riddle by pondering over the Vedic ritual of placing Agni-Puruṣa in the womb of the heart. The double meaning of *puruṣa* and *yoni* is at the root of the riddle, which seemingly is gross and sexual but really sublime and spiritual.

Another Vedic name which is likely to have contributed to the riddle is *Sipivishṭa*. This, according to the *Rig Veda*, is one of the names of Vishnu. Addressing Him as *Sipivishṭa*, verse 7 of VII. 99, says:—

“O Vishnu, unto thee my lips cry Vashat !
Let this mine offering, O *Sipivishṭa*,
please thee.” (Griffith).

Then verse 6 of the next hymn (VII. 100) says enigmatically:—

Kim it te Vishno parīkākhyam bhūt
pra yad vavakṣhe ‘*Sipivishṭo asmi*’.
Mā varpo asmad apagātha etad
yad anya-ūpaś samithe babhūtha.

“What was there to be blamed in thee, O Vishnu,
when thou declaredst, ‘I am *Sipivishṭa*’?

Hide not this form from us (nor keep it secret), since
thou didst wear another shape in battle.” (*Ibid*).

Even very old authorities have differed as to what *Sipivishṭa* means. In Muir IV. pp. 87, 88, 504, 505, 506, are quoted all those authorities both Vedic and others. Of them, Yāska quotes the words of Aupamanyava to the effect

"that there are two names of Vishnu—Sipivishṭa and Vishnu: of which the former is kutsitārthiyam, i.e. it has a bad sense." Yāska tries to explain the bad sense as "sepa iva nirveshṭitaḥ," which is rendered by Muir as "enveloped like a private member." Then giving up the bad sense altogether Yāska says that *sipī* means a ray of light and *sipi-vishṭa* 'one who is enveloped by rays.' According to Amara the name means Mahādeva as well, as one who is bald-headed, leprous, or having a skin-disease. According to Apte's Dictionary *sipī* means a ray of light, skin or leather, and water, and *sipi-vishṭa*—(1) pervaded by rays, (2) bald-headed, (3) leprous, (4) a man without prepuce or foreskin, (5) an epithet of Vishnu and Mahādeva.

I think the original meaning of *sipī* is skin and of *sipivishṭa* skin-covered. The two names Vishnu and Sipivishṭa should be viewed together as throwing light upon each other. Vishnu is the Puruṣa that has entered into all creatures as their Self—as their real Life; and as our puruṣa, bodies, into which He has entered are of skin the riddle is that He is Sipivishṭa, skin-covered or concealed in leather bags! The *Rig Veda* says that Agni has gone into cave and cave, meaning thereby that He is in the heart's womb of all (vide p. 495 ante). It also says that the One is the ābhu, germ or kernel concealed in the husk (p. 441 ante). Varying the metaphor, He is the delicious fruit concealed in the outer skin and therefore Vishnu is Sipivishṭa. In calling Him so, the poet obviously aims at the pure unalloyed naked Gold, the Self that is within him, like the sword in the sheath—naked because, being the One He has no second, for He has become all. He is in the sheath, yet not confined to or limited by it, for He is anor anyān mahato mahiān. When ignorance limits man to his single body and makes him look upon all others as aliens and hate and despoil them, then Vishnu's true rūpa springs forth as the hero on the battle-field and demolishes man's limitedness and makes him grow beyond his body and love all creatures as himself. Vishnu's glorious rūpa in the battle-field is His

being the One-Manifold. Man should see this *Visvarûpa* of Vishnu by the eye of knowledge in order to enable him to conquer his internal enemies, even as Arjuna saw it by the grace of Krishna on the battlefield of Kurukshetra. Thus, the metaphorical name *Sipivishṭa* indicates Vishnu's *spiritual* nature as the lovely In-dweller, but taken literally any gross thing skin-covered, and for that matter that which is covered over by the prépuce, comes in to claim the name ; and this is evidently the vulgar sense of it which is spoken of by Anupamanyava, and which probably existed even in the days of the *Rig Veda*. Therefore, entering into the spirit of the poet who no doubt is aware of both the high and low sense of the name, let us say, 'O Vishnu, there is nothing in your name *Sipivishṭa* which you need be ashamed of or hide from us, for I take the name in its high sense. You are *Sipivishṭa* by being in my heart at the chest, the outer covering of which is skin. You are my Self. You are in my body like the sword in the sheath or the arrow in the quiver. Though you are in the body, still at the time of action your true *rûpa* is seen as killing it—that is as removing the limitedness that arises by my mis-thinking that I am no other or greater than the body in which I am.'

Such is Vishnu who, according to the *Dahra* or *Hârda-vidyâ*, is to be realized and worshipped in one's own heart. But, according to the *Antarâditya-vidyâ*, the same all-pervading Vishnu is placed in the grandest and brightest of our seen things, namely the sun. It is not the sun that is worshipped but the Self in the sun or in the metaphor of the sun ; and as the same *Sipivishṭa* of the heart is mentally seen in the sun, the sun's rays or light is as it were the *sipi* or skin which envelopes the Self in the sun, and therefore, it appears to me, *Sipi-vishṭa* came to mean 'one who is encased in rays or light.' The gifted *Seer of the Īśāvāsya-Upanishad* looking at the sun in order to see the Self in that orb says:—

The beautiful visage of (my) Truth (Self) is
concealed in (this) golden vessel, (the sun). There-

fore, O thou Pûshan! Open thyself out, for the purpose of my seeing the Satyadharman (the Self whose quality is truth). O Pûshan! O the One Seer! O Yama! O Sûrya! O Prajâpatya! (vide p 493 ante). Withdraw thy (dazzling) rays and light, so that I may see thy glorious rūpa. He who is this Parusha (in the sun), He I am!

Thus He is enveloped by rays or light. Even light which is the grandest seen thing becomes a husk to Him. The concluding exclamation is to be understood as having been uttered after mentally seeing and realizing the spiritual beauty and glory of the Supreme Self who by unbounded love has become all creatures in the sense that he loves them all as Himself and when thus He has become me and you and all, it would be sacrilegious to say, 'no, I am not He.' So, the sage exclaims 'He I am' On the part of the Supreme Self it is *always* true that He by His unbounded love is you and I and all. On my part also the saying 'He I am' will be quite true when I realize Him, my Self, by loving all as myself.

As the object of the name Sipivishṭa was to signify the bare thing inside a covering, it came to mean one who is bald-headed, or one who is bereft of hairs and one who is a leper or has a skin disease, as the skin of such a man is not favorable to the growth of hair. As already observed, a metaphorical name invented to indicate a most beautiful spiritual thing comes to mean even an ordinary ugly thing if taken literally.

One of the names of God Siva is Digambara, 'He who is naked.' This name should I think be taken to indicate that He as the One Self is the unalloyed naked Truth to be learnt by all knowers and ascetics. The *Rig Veda* X 136, 2, speaks of Munis, who are vâtarasanas, girdled with wind. *Whether they were human beings or the solar rays darting to us through the atmosphere and therefore fancied to be wind-girdled, is not clear.* According to the *Taittiriya Âranyaka* II. 5, the Vâtarasanas were certain *Rishis* who

were *sramanas* or those who practised mortification, and *śrđhvamanthins* or those who churned their soul so as to overflow as upward love and who saw a certain Śūkta of the *Rig Veda*. 'Girdled with wind' gives the idea of having nothing but air to cover the loins with. The soul should be kept pure and transparent, unalloyed and naked, and it should clothe itself by pure, transparent, naked truth, like a ray of light and the air through which it passes, as if clothed by it, both of which are pure and transparent. As the *Khândogya Upanishad* says (vide note at p. 473 ante), if a man is "false minded having covered his true Self by a falsehood," he is burnt and killed in the fire ordeal; but if he is "true-minded, having covered his true Self by truth," he is not burnt but is delivered. There may have been naked ascetics named *Sramanas* even before the rise of Buddhism and Jainism, whose ascetics appear to have adopted the name, which since then came to be applied to them exclusively; and even now the Jain ascetic in southern India is quite naked. It is not by simply casting off all clothing that the soul is kept pure and naked. It is as it should be that the good sense of the *Brāhmanas* rebelled against *digambara* asceticism and made their ascetics cover themselves in *lāshāya* or mud-coloured cloth, to show that they do not care for nicely dyed or washerman-washed cloths but are content with the colour of Mother Earth, who as *kshamā* and *sarvamsabā* is the emblem of patience and fortitude. The *Sīvaishnava* ascetic does not shave his *sikhā* or lock of hair nor dispense with his sacred thread, *yajñopavīta*, and the *Sandhyā* worship in which the *Gayatrī* verse is repeated. The *Smārta* as well as the *Mādhva* ascetic gives up these and is clean-shaved, while the Jain ascetic goes the length of getting his hairs pulled out one by one by the root from his head and face, and if I am rightly informed, his attendant keeps up saying "*Parāma-sukha!*" or "*Extreme happiness!*" all the time the operation is going on. Perhaps it is etymological

justice to the epithet of *sramana* worn by him that he should regard mortification as happiness, but a head thus made bald in the most solemn manner which religious faith can dictate tempts the question, Is it a literal illustration of Vishnu Sipivishṭa, the Bald*? The tri-danda of the Srivaishnava ascetic, the ekadanda of the Smārta, the kâshâya common to both, the partial or complete nudity, the partial or complete shaving of the head, these and many other outward marks of asceticism may have their own meanings and be useful so long as those meanings are understood and practised; but, in the words of the Buddhist ascetic in the eighth act of the *Mrikshakatika* drama, 'Head is shaved, face is shaved, but littam (mind) is not shaved, what then is shaved?'

About the meaning of Sipivishṭa as a leper, it seems to me to be esoterically at the root of a story found in the southern version of the Mahâbhârata-Âdiparvântargata-Vaivâhikaparva, which Nilakantha has omitted to comment upon, saying that it is a story of Jaimini-Bhârata. According to it, Draupadî who was born from the fire-altar was, in her former birth, Nâḷyani, the daughter of Nala. She married a sthavira, very old man, named Maudgalya. He was a loathsome leper, yet she loved him and ate daily the remnant of food left by him. One day his diseased aṅguṣṭha, thumb, dropped into the food, yet without any disgust she ate the food. Maudgalya was so much pleased with her that he at once changed his old form into five youths corresponding to the five flowery arrows of Cupid and loved her in the Svarga of Indra, in the orbs of the sun and moon, and on Mount Meru, going there at will. Such is the substance of the story. To love a husband however ugly he may be, and equally well in happiness and misery, is the duty of a chaste wife. So far it is plain. But the riddle comes when it is said the husband

* There are scholars who consider Jainism to be much older than Buddhism. In those ancient times Jainism may have imbibed many Brâhmanical ideas and developed them in its own way.

became five. In the *Khândogya-upanishad* (III. 13) the five *prâṇas* viz. *prâṇa*, *vyâṇa*, *apâṇa*, *samâṇa*, and *udâṇa* are respectively identified with the eye as sun, ear as moon, speech as *Agni* (fire), mind as *parjanya*, rain, and *vâyu* or breath as *Âkâsa*, and these are called the Five *Brahma-Purushas*, who are guarding the doors of the *Sva-ga-lîka*. Now *sthavira*, the word used to denote *Maudgalya's* state, means not only old, aged, ancient, but also firm, fixed, the ever-existing, and is a name of the Supreme Self *Brahman*. The *Vishnu-sûkta* VII. 100, of the *Rig Veda*, in which *Vishnu* is called *Sipivishṭa* says *Vishnu* is *sthavira*. I take *Maudgalya* to be the eternal, incorruptible Self. *Maudgalya* is derived from *mudgala* and by dividing it as *mud-gala* it would mean the joy-drip, the Drip or Drop of Joy, which the Self as *Ânanda-Rasa* is. The drop sense of the name may be detected in the dropping of the thumb, which, in the phraseology of the *Upanishads*, means the Self residing in the *aṅguṣṭhika-mâtra* heart. If we take the Self *Vishnu* as encased in an old *tapasvin* who has 'little flesh in his body and who presents the appearance of being a shriven skin, He is *Sipivishṭa*.* To this oldness of *Sipivishṭa* is added the leper sense of the name, in order, I think, to indicate that the worldly people shun the secondless Self as they do a leper, who thus shunned is left alone. The Self is as it were left alone, because by loving all as Self He has no second. This is a paradox meaning that He is not alone but the One in all. He is *Pârna*, Whole. On the contrary it is the wordly man who is really alone by limiting himself from others whom he hates and robs and by whom he is hated and robbed; he is alone and in fear as against so many, whereas the Self is full and fearless. But so long as man is not enlightened he shuns the Self. But there is one Lady who always loves the Self and she is *Vidyâ*, Knowledge. He is the Ancient and therefore Old

* At p 503, Muir quotes *Satap. Br.* XI. 1, 4, 4, where *sipitam* is used in respect of an offering made otherwise than in its prescribed time. Such an offering becomes in its effect withered, shriven, mere skin without kernel.

but at the same time He is New or Incorruptible as the Rig Veda I. 156, 2, says that Vishnu is Pūrva and Navīyas. When Vidyā loves Him so well He must love her in return, and His love is so full that He becomes fivefold. We have our eyes and ears, &c. located in parts of the body. Not so He: He is all-eye, all-ear, all-speech, all-mind, all-breath, seeing, hearing, speaking, minding, and breathing none but her; in short He is She.

About the Vedic explanation of Sipivishṭa, the Taitt. Samhitā II. 5, 5, 2 (quoted in Muir's work, IV. p. 504) explains the name thus:—Yajñō vai Vishnuh, pasavaḥ sipih, Yajña eva pasuḥ pratishtṭati. This means:—Vishnu is Sacrifice, the victims are sipi, Sacrifice stands in victims. The Vājasaneyā Samhitā speaks of Rudra as:—Sipivishṭāya Vishnu-rūpāya, that is 'salvation to him who is Sipivishṭa in the form of Vishnu,' and the commentator Malādihara explains that Sipivishṭa means 'One who is the Antaryāmī in all creatures' (*ibid* p. 505). The Tāndya Brāhmaṇa says:—Eṣhā vai Prajāpateḥ pasusṭhā tanūr yat Sipivishṭa (*ibid* p. 506). This means that Sipivishṭa is that (spiritual) form of Prajāpati which is in victims. These Vedic texts taken together establish the identity of Vishnu, Rudra, and Prajāpati. We are all pasus, victims, at the altar of Self-Sacrifice. Vishnu is Sacrifice, the Victim, because He was sacrificed according to the Paruṣa-Sūkta. Prajāpati is Sacrifice because He sacrificed Himself. Therefore as Sacrifice He resides in the hearts of all. So we may say Sipi-vishṭa is Pasu-vishṭa. To indicate that the Antaryāmī is Sacrifice and that man should become an oblation at the altar of Self-Sacrifice the word pasu seems to be selected as synonym for sipi. Moreover pasu as contrasted with sipi has the advantage of the pun derived by the transposition of s and p, like the name Pasyaka for Kasyapa. Rudra alias Siva is well known as Pasupati, and as sipi is pasu and as the Satarudriya popularized Sipivishṭa as one of his names, so much so that Amara applies it to Him and not to Vishnu, it seems to have contributed its quota of

riddle about Siva-Liṅga.

About the sense of sipi as water, Bhaṭṭa Bhāskara Miśra (Muir *ibid*, p. 505) quotes a text from the Skandapurāṇa to the effect that sipi means both water and rays and that as Savitā (Father Prajāpati) has entered into them He is called Sipivishṭa.* The derivation made in the text is fanciful. The aim is to force sipi to mean not only rays in order to grasp the Self in the sun but also water in order to show that the Self Sipivishṭa is Nārāyaṇa, 'one whose abode is the waters'. All the heavenly bodies as well as all the creatures are drops of our Father and He is in them all.

Now it may be asked, where is there any authority to show that the Liṅga-symbol means what I have taken it to mean? I shall quote two authorities, which themselves are riddles to be unriddled.

The Vāmanapurāṇa quoted under the word Siva-Liṅga in the Vālaspatya says to the following effect:—

Pursued by Cupid, Siva ran to the forest where the (Seven) Rishis and their wives lived. He begged food of them (this shows that Siva went there as an ascetic). In consequence of Cupid's action, as soon as the wives saw Siva, they, excepting Arundhatī and Anasūyā, ran after him mad with love. The Rishis said, may his Liṅga fall down. It fell, becoming so great that neither Brahmā nor Vishnu was able to find its limit. The gods agreed to worship it, and it assumed the form of a golden Linga of a small size. Since then Liṅga-worship was adopted by all the castes.

The Liṅga which is small and at the same time infinitely great can only be the Puruṣa of the heart who is anor-anīyān mahato mahīyān. He is the Self identical with Brahmā or Vishnu and so they know Him to be limitless, infinite. Asceticism that has renounced home and all worldly

* Saityāt sayanayogād vā sipi vāṁ pralaksyate, tatpānād rakṣanād vā 'pi sipayo rasmayo matīḥ, teshu pravishṭaḥ Savitā Sipivishṭa bhoktate.

desires is sexless and its *līṅga*, sign, of vigour is the Self. We have seen that Agni is Kāma (p. 442 *ante*). He as the Son God in the heart of the knower is the most beautiful Cupid that makes His votary Satya-kāma. The *Rishis* are the purified senses (vide the essay on the Seven *Rishis*). In the essay on Arundhati we will see why she is always represented to be firm in her chastity. So is another paragon of chastity, Anasūyā (about whom, vide the essay on Atri). So, not liking to take poetical liberties with these hallowed names, the poet makes the other wives to fall in love with Siva. I take them to be the *Rishis* themselves as females in order to fall in love with *Parusha*, the Man outwardly, but the formless In-dweller esoterically. *Parusha* is the Truth of the *prāṇa*, senses (vide p. 168 *ante*). Outwardly the *Parusha* in the sense of the male sex, falls but esoterically the fall is a pun upon *pat* and signifies the Infinite Self's flight everywhere as a free bird. Thus the story indicates Siva to be sexless and the *Līṅga* to be a symbol of the Infinite *Parusha*, whom the purified senses of the knower realize as their Truth.

In the concluding part of the *Saṃplika-parva* of the *Mahābhārata*, *Vāsudeva* says to *Yudhishthira* to the following effect :—

Mahādeva (Siva) is the beginning, middle, and end of all. By his power the whole universe acts. I know him intrinsically, (tatvena). *Pitāmaha* (the Great Father *Brahmā*) wishing to see beings created asked *Prathama*, the First (i.e. Siva as the First-Born of *Brahmā*), to create them soon. But *Mahādeva* seeing the sinfulness of beings (i.e. not liking to create them as sinful beings) performed *tapas* in water for a long time and did not come out although *Pitāmaha* waited long. So the latter created from his mind another (son) as the creator, who told him 'I shall create if there is no elder brother to me'. *Pitāmaha* said 'There is none, for *Śhānu* (a name of *Mahādeva*) is immersed

in water. So you do create.' Accordingly he (the second) created the seven patriarchs, Daksha and others, and other beings. As soon as they were created they went to eat him as they were so very hungry. He ran to Pitāmaha for protection and for food to them. He gave them food consisting of non-moving things (vegetables, fruits, corns, &c.) and moving creatures, the weak for the strong (*durbalāni baliyasām*), and they multiplied. Then the First came out from water and seeing the different kinds of creatures and their multiplication by their own (animal) vigour, he got angry, removed his *līṅga* and placed it on earth. Pitāmaha asked him why he did so. He replied, 'The beings having been created by another what is the use of this to me?

'Tapasā 'dhigatam ātma 'nnam
 prajartham me Pitāmaha!
 Oshadhyah parivartetan
 yathāivam satatam prajāh.

By my austerity (in water) food has been obtained for the beings, (so that with it) they may rotate like the plants for ever (i.e. from plant the seed and then from seed the plant and so on).'

So saying he went away to Mount Mūjavān.

The translation of the verse above quoted is in accordance with the commentator *Nilakantha*, who explains that Pitāmaha is *Īvara* (the *śūnya* aspect of Brahman as understood by the Advaitins), that his second son is *Kāśi-mukha-Brahmā*; that it was really by Mahādeva's austerity that the food obtained by the creatures arose; that he put down his *Līṅga* in order that people might worship it and obtain *siddhi*; but that as they disregarded it saying 'the rotation goes on by one thing producing another and such being the case what have we to do with (the idea of there being at all any) God?' he went away from them.

It appears to me that Pitāmaha is identical with the Vedic Father Prajāpati and that Mahādeva is the Vedic Son God, the First-Born of *Rita* or Sacrifice. Mahādeva as the First or Number One Son should be viewed in this story in the light of the Vedāntic Advaitam or Ekam—that One Self who by loving all creatures as Himself has no dvitīya, second. The other son being Dvītiya or the Second signifies the Vedāntic Dvaitam, who therefore is the root of the dvaitic state in which the creatures look upon each other as ‘not I’ but as anyat, another, that is to say they selfishly exclude each other and thereby limit themselves and go on despoiling and eating each other under the rule of might is right. This kind of food, selfish enjoyment, the weak for the strong, could never have originated from Mahādeva’s tapas. Anything born from austerity can only be holy and good and not the beastly food described. What then is the food got by His tapas? He Himself. His going into the waters indicates that He is Nārāyaṇa in the deep depth of man’s heart and from that depth He reveals Himself to the knower as his spiritual Food. The knower’s enjoying Brahman is called his eating Brahman (“atra Brahma samasante,” *Katha*. Up. VI. 14; and *Bṛīh.* Up. IV. 4, 7). We have seen that Agni-Rudra is identical with the Bhargas praised by the sacred Gayatrī; that as such a Gāyatra He is the Son God praised by the Satapatha and Kaushītaki Brāhmanas and that according to the Gopatha Brāhmana sages say that the Bhargas is food. So many attempts have been made by the old sages in order to force the etymology of the hallowed name Puruṣha to mean all what the Self is. He is Puruṣha because He has been from before (p. 445 ante). He is Puruṣha because being the Before (i.e. the Ancient) he burnt up all sin (p. 399 ante). He is Puruṣha because He is in all puras, bodies, which is the ultimate settled meaning of the name. Now by making another fanciful derivation as puru or pâr, much or full, and asa, eating, the Puruṣha would be Abundant Food. That is the Food thrown down. Outwardly it is puruṣha in the vulgar sense for the ungodly

people whose food, enjoyment, is in sexual pleasures and in things that are conducive to them. But to the knower it is sexless, pure, spiritual Food. I would translate the verse thus :—

By my austerity (in water) Food (the Self) has been obtained for the purpose of (spiritual) issue [thinking that otherwise] the people might rotate like the plants for ever.

But there is one plant by drinking the juice of which in the Soma sacrifice immortality is obtained and there is no more rotation. The fact that Siva goes to Mount Mûjavân should, I think, be taken to indicate that He is in the form of the Soma plant there. Siva is well known as Soma. In the *Rig Veda* X. 34, 1, Mount Mûjavân is celebrated for the finest Soma plants grown there (vide Mr. Griffith's note at p. 169 of his *Rig Veda* Vol. IV.) Thus the story seems to indicate that Siva is Food in the shape of the Soma to the sacrificers and Food in the shape of Purusha to the knowers. The former is Vedic Food confined to the priestly class, and the latter, symbolized by the Liṅga, is Tāntric Food, available to all classes.

I have elsewhere (p. 362 *ante*) said that the Liṅga, taken together with the Bull placed before it, is simply the meaning of Purushottama.

There is nothing objectionable in the shape of the Liṅga as it is worshipped in India. It is a cylindrical stone, without the shape of any living thing carved on it, and so, it may be taken to symbolize the One eternal Life, having no form or shape and yet being Purusha or In-dweller in all forms. We may metaphorically say that He is this or that; but at last we have to confess that He is Neti Neti, 'Not thus', 'Not thus'.

Thus in this essay on Creation I found it necessary to say all about what in my opinion is the meaning of Siva-Liṅga so strangely connected with a story about creation which has just been explained. In the *Rig Veda* each of

the deities that are praised is more or less supreme and it is said in I. 164, 46, that sages call the One Sat many ways as Indra, Mitra, Varuna, Agni, the heavenly bird Suparna, Yama, Mātariśvā, &c. Thus philosophically all the deities are but so many names of the only One God. But still as they are worshipped with distinct offering to each in the Vedic rituals they are popularly distinct deities with some sort of gradation among them. Of all the Vedic deities only two, Vishnu and Rudra in his mild aspect as Siva, have survived as being each to his respective votaries the Supreme God or, as the majority of the Hindus hold, the two are really One—a fact which is proved by there being so much of Vishnu in Siva-Liṅga. These two are Vedic gods and the reason why the Paurāṇics have glorified their pre-eminence is that it has its basis in the Vedas. The Vedic Creator would be nothing if He is not at the same time One who has *entered* into all (*tat sriṣṭvā tad evā 'nuprāviṣat*) and this aspect of Him no name other than Vishnu expressed so well. Therefore this etymological force of Vishnu as One who has *entered* into all seems to be the cause of His eminence coupled with the fact that He is very clearly identified with Paruṣha as *Yajñ* or *Sacrifice*. The Vedic texts which have contributed to the idea of Vishnu's supremacy will be brought together in another place. It came to be thought that Rudra cannot be the Supreme God, as the Vedas speak of his having been *anapahatapāpmā* (not freed from sin) until eight names were given to him by his father Prajāpati (vide Satp. Br. quoted at p. 484 *ante*). But those eight names, comprising as they do the whole universe, coupled with the explicit statement that Rudra's ninth aspect as Kumāra, Son, is invisible, by reason of His having *entered* into all the forms, prove His supremacy and the idea of 'not freed from sin' is simply a paradox (p. 491 *ante*), though it must be confessed that unless the existence of paradoxes in our old works is admitted such expressions as that Rudra was *anapahatapāpmā* are difficult to get over.

I have tried to show that Rudra is the Bhargas contemplated upon by the sacred Gâyatri (p. 486 ante). Bhargas is a sakârânta neuter word. In the classical Sanscrit one of the names of Rudra is Bharga—an akârânta masculine word. It appears to me that the Vedic Bhargas was purposely changed into the masculine Bharga in order to show that Bhargas should be viewed as Purusha, outwardly man, but esoterically the formless In-dweller.

For the same reason the Vedic sakârânta neuter Haras seems to have been changed into the akârânta masculine Hara which is one of the well known classical names of Rudra. The Taitt. Brâhmana II. 2, 10, 2, says that there was this Haras, -valour, in Prajâpati which is in this Âditya (sun),* and that obtaining it from Prajâpati Indra became the adhipati or lord of the Devas. It appears to me that the same Bhargas of the Gâyatri verse is spoken of here as Haras. That which is in the sun is the Purusha in the sun. Obtaining Him as his Valourous Self, Indra becomes great.

I shall next say a few words regarding the symbols worshipped in Vishnu temples premising that Vishnu-worship in all cases of symbolism whether connected with Siva or Vishnu the knower has to go from the outer aspect of the symbols, which sometimes are strikingly paradoxical, into the real meanings which they were designed to suggest to his mind.

It is not a tortoise that is worshipped as Vishnu. The tortoise Kûrma is also called Kasyapa which name, construed as 'one who drinks kasyam', would mean Sacrifice Vishnu as the drinker of the sacred Soma juice. Vishnu is not only Father Prajâpati as Sacrifice Kasyapa but is Himself the Self-Born Son as Prajâpati's Juice. With a pun upon kârma, He is Visva-kârma, the maker of the universe, who by means of His grand Arunaketulâ sacrifice creates the universe and sustains it by entering into

* "Atha vâ idam tarhi Prajâpatau hara ãsit yad asmin Âditye".

every creature or object as Purusha—that Purusha who, like the tortoise in its shell, is concealed in all puras, bodies, creatures (pp. 446 and 447 *ante*) Kasyapa's wife is Aditi, who is the altar Vedit, and as the altar is the only portion of Mother Earth cared for by the sacrificer for his spiritual birth she is his whole earth called Kâsyapî. This is how I would account for this name of the earth and also for the idea that the earth is Vishnu's wife. And when it is said that from Father Kasyapâ and Mother Aditi Vishnu was born as Son Vâmana who as Trivikrama measured the whole universe by His three strides, we have the beautiful Son aspect of Vishnu, Born from Sacrifice and pervading as the In-dweller throughout the universe. Likewise I would account for the earth's another name Vasudhâ or Vasu-m-dharâ by suggesting that it was originally intended to be applicable to the altar Vedit which contains the sacred fire Agni, the sacrificer's Vasu, Wealth (p. 158 *ante*). And as Vasu means also Sacrifice,* we have it that Aditi and Kasyapa became Devaki and Vasu-deva and obtained Vishnu-Krishna as their Son. More will be said about this in dealing with Vishnu's Vâmana and Krishna incarnations.

It is not a wild boar that is worshipped as Vishnu; but with a pun upon Varâha, that word is applied to Sacrifice-Vishnu as meaning the âhartâ, bringer, of vara, the sacrificial ground Vedit (p. 352 *ante*). More will be said about the paradoxical Boar when dealing with the Purânic story about His bringing up the Ocean-submerged earth for Creation to take place on her—esoterically the altar Vedit (Veditûpâ bhûmik) for the purpose of spiritual Creation.

It is not a half-man and half-lion that is worshipped as Vishnu; but this strange combination denotes Vishnu to be Parushottama, the Great Indweller in all creatures

* Vide Sukla Yajur-veda I. 2:—"Vasoh pavitram asi", under which the commentator quotes this Sûti:—"Yajño vai Vasur Yajñasya pavitram asi" iti Bruteh.

(p. 362 ante). More will be said about this when dealing with the Purāṇic stories about Nārasiṃha.

And lastly coming to the man-form in which Viṣṇu is worshipped in many temples either in a standing or sitting or sleeping posture, it is not Puruṣa in the sense of man that is worshipped but Puruṣa in the sense of the formless In-dweller. An old Stotra repeated daily in worshipping Viṣṇu has a stanza to this effect:—To Thee there is no form, no feature, no weapons, no place (limited space such as a temple); and yet Thou appearest to (Thy) devotees in the form of Puruṣa (wearing weapons and established in temples)." * Saṅkarākārya, in the concluding portion of his Viṣṇu-sahasranāmā-bhāṣya, gives esoterical meanings to Viṣṇu's weapons. The Śrīvaiṣṇavas also do so. In doing so they all follow the Viṣṇu-purāṇa and other old works.

The innermost shrine of a temple in which the symbol is established is called garbha-griha and it appears to me to represent the womb of the heart, so that it is the Upa-niṣadic Deity of the heart that is worshipped. Whenever a new temple is built it is always customary to say that the Deity established in it had been existing there always and that the temple built is simply a jīrnoddhāra or repair of an ancient one. This may look like a pious fraud; but as the Deity worshipped is not merely the stone that was dressed or chiselled and brought in from outside but the Omnipresent All-lover denoted by symbols, how can it be said that He did not exist there before or that anybody could manufacture Him?

In many Viṣṇu temples in Southern India, notably the famous temple of Srīraṅgam, Viṣṇu is in *sayana* or *resting* posture i.e. a posture in which a man is when in bed measuring his full length upon it. This posture seems to me to have been invented to symbolize Viṣṇu's identity with the Mahān Aja Ātmā, the Jyotiṣām Jyotiḥ (light of

* Na te rūpam na kī 'kāro nā 'yudhāni na kī 'spadam.
Tathāpi Puruṣākāro bhaktānāṃ tram prakāśase.

lights), of the Brāhadāraṇyaka Upanishad IV. 4, which speaks of that Great Ātman as resting in the ākāśa within the heart. The verb used for *resting* is *śete*. The same Upanishad in II. 5, 18 says about Purusha thus:—‘*Ayam Purushah sarvāṣa pūrṣhu purisayah*’. The Prasna Upanishad V. 5, also says that Purusha is *purisaya*. He *rests* in all bodies. He is therefore outwardly exhibited in the *śayana* posture in order to suggest that He has *comfortably* stationed Himself in the hearts of all, His comfort consisting in His loving all the creatures as Himself. Vishnu’s Purāṇic name *Pāṇḍarikākṣha* is simply the paraphrase of the description, found in the *Khāṇḍ. Upanishad* I. 6, 7, of the Purusha in the sun as “*kūpyāsam pāṇḍarikam evam akṣhiṇī*”.* Vishnu’s another Purāṇic name, *Padmānābha*, in the lotus of whose navel the god *Hiranyagarbha* is placed, seems to be derived from “*Ajasya nābham adhy ekam arpitam*” of *Rig Veda* X. 82, 6 (vide p. 411 ante).

Another famous temple in southern India is the one on the hill of Tirupati. The *Sthala-purāṇa* says that Vishnu under the name of *Srinivāsa*, the Abode of Light, rose from an anthill there and married *Lakṣmī* under the name of *Padmā* or *Padmāvatī* born as the daughter of *Ākāśa-rāja*. If *valmīka*, the anthill, is a name of the sun (vide note at p. 121 ante), He who rises from it can only be the Purusha in the sun. Or as the anthill is called the ear of earth (*bhūsravas* or *vasudhāyah srotram*)—an idea which seems to be expressed in the *Taitt. Samhitā* V. 1, 2, 5, when it says: ‘she indeed is *Prajāpati*, her ear is the anthill’; by varying the fancy a little the anthill tapering up conically might well be fancied to be as it were the flame of earth; and as the latter is the altar *Vedi*, He who rises from the flame of the altar is Purusha as *Ritaja*, Born of Sacrifice. The Dawn to the apparent view tapers up as if she is the flame

* The idea of beauty meant by His having lotus-like eyes should not be taken as referring to any material form but to the formless Infinite Self who is the Beauty seen by the mind’s eye of the knower; cf. corresponding passage of *Brh. Up.* quoted and explained at p. 463 ante.

of the earth at the point of the horizon, and the Boy Sun, that is the Purusha in the sun, rises up from that flame. Srinivâsa is known as Bâlâji, the Young God, the Boy God. Âkâsa-râja or the king in the sky is phenomenally the moon, who is well known as king. His daughter is his Vidyâ or Sraddhâ or Bhakti offered up and wedded to Purusha. She is metaphorically either the moonlight offered up to the sun on every new moon day or the star Rohinî offered up to the sun when he is in the region of the Orion and Aldebaran. This kind of celestial wedding is fittingly poetical considering the position of the temple on a high hill top as if it is in the celestial region. In order to suit that idea, Lakshmî becomes the daughter of the king of the sky—the same Lakshmî who is Vârûnî Vidyâ, the daughter of king Varuna who is the lord of samudra, ocean, but samudra means not only the sea or ocean but also the sky (p 87 *ante*). Esoterically there is the Âkasa or sky in the heart of the knower and by his churning it well there comes up the butter of his knowledgeable Sraddhâ, Faith, who removes his samsâric darkness and whom he weds to the Supreme Self, the Light of lights, that reveals Himself in the vast sky of his enlarged mind or heart, becoming at once his Son-in-law or, we should say, Son-in-religion—that Son who alone is competent to rescue man from the hell of 'Pit'. The knower who gets such a Daughter and such a Son-in-religion is not an ordinary man. He is Svarât, Self king, giving up selfishness and the loneliness or separateness of it and reigning as the enlarged Self in the kingdom consisting of all creatures whom he loves as himself.* This is his svârâjya or 'own kingdom,' in which he himself becomes all creatures as his own prajā, people.

About this idea of God being the Son-in-religion of the knower, it is said of the great Srîvaishnava saint, Vishnukitta (who seems to have lived some centuries before Râmânjanja), that he cultivated a garden of Tulasi and

* Vide p. 230 *ante* about Svarât.

flowers and used to offer a garland of them daily to Vishnu in the temple of his village; that a beautiful virgin named Godā was born miraculously as his daughter from the garden, and that by marrying her to Vishnu Raṅganātha, the God of the temple at Sīraṅgam, he became His Svāṣura, father-in-law, on which account Raṅganātha is called in Tamil Manavāla, Sanskrit Jāmātā, Son-in-law. The knower should be a good horticulturist growing in the garden of his heart all noble qualities as the only flowers fit to be offered to Vishnu daily and by this constant practice of the heart there rises in the fullness of time the well-developed blooming daughter Akalā-Bhakti, Fixed Knowledgeful Loveful Faith, fit to be wedded to Raṅganātha, which name means 'the Lord of the Arena', the arena being evidently what the Upanishads call the dahra gagana in the sky of the heart.

Turning now to another great temple, the one at Kānḍīpuram, the Belt-town (so named is it after the celestial Orion-town having the Belt?) it is said that Vishnu who is worshipped under the name of Varada in that temple rose up from the sacred fire of god Brahmā's sacrificial ground as soon as Brahmā offered the vapā oblation. This shows that the Deity worshipped is the Vedic and Upanishadic Self-Born Son of Sacrifice. Born from the sacrifice of Brahmā alias Prajāpati (i.e. Father Prajāpati as the Primeval Brahmā Priest), the Son is Prājāpatya—the same as is praised in the the Īśvāśya Upanishad.

CONCLUSION.

To Father Prajāpati, the Universe *Viśvam* including all the creatures stands in the relationship of prajā, issue, child—a collective noun for children; and as He has enselved us all, it is said that He has multiplied Himself as children and is therefore the collective Child, complete and the same in every one of us and therefore the One Manifold. Previous to the creation the universe is potentially in Him, so that He alone exists then, and when He words it out He

simultaneously multiplies His True Self (i.e. Himself) by Self-Sacrifice and thus multiplied He is the Infinite Child in every one of us, children, and loves every one of us as Himself, saying 'thou art I' or 'I am thou.' Otherwise the whole universe would have crumbled down. This is His Glorious Creation or multiplication of Himself. In thus becoming the One Manifold Child, it should not be supposed that the Father was ever wanting in that Child, for the Taitt. Âranyaka distinctly says that the Juice, the Child, of Prajâpati existed even before the Universe (p. 445 *ante*). The becoming is manifesting. For It's part the Child has no want and loves all creatures as Itself for love's sake, because It's very nature is unselfish love, just as a child loves play for play's sake. Therefore, the Infinite Child's becoming the universe in the sense of enselving and loving all creatures is said to be It's *svabhâva*, nature, or *lîlâ*, or *kîdâ*, play. Man as the child of God is intrinsically pure, and when he removes the covering of *Avidyâ* he sees his pure state as the Self risen like the boy-sun from the morning mist. Thus risen, he is truly Gods' child with the Supreme Self as the Lovely Child in his heart as his constant playmate (*sayuj* and *sakhâ*). With Him he always cheerfully plays His play of universal love. If he does so, he, though a child, becomes an old sage—old in knowledge and wisdom; and as such an old sage should have a son as the joy of his house and the support of his old age, the same Lovely Child, borne in his heart's womb is his Son under the name of *Nârâyana*, meaning 'the Son of Man'.* We may say 'the Son of heroic Man,' for *nara* means hero, and he who conquers all bad desires and realizes the Son in himself is the real hero—the real manly man. When man realizes

* At p. 435 *ante*, it will be seen that the name *Nârâyana* as meaning the son of *Purusha* alias *Nara* arose from the *Purusha-Sûkta* and existed at the time of the *Satap. Brâhmana* as the name of the *Rishi* or Seer of the *Purusha-sûkta*—a *Rishi* who is identical with the Deity of it. The *Satap. Brâhmana* (p. 436 *ante*) says that *Rishi Nârâyana* surpassed all. The original of 'surpassed' is '*atyatishthat*', which is the very verb used in respect of the Deity of the *Purusha-sûkta* as '*atyatishthat darâbgulam*.'

that Son by self-sacrifice and universal love he truly becomes Father in the spiritual sense, for he effuses himself as all the prajā or creatures whom he loves as himself. This is his true genesis by self-sacrifice, exactly similar to the genesis of Father Prajāpati, only with this difference, that whereas the ever pure God is Self-Sacrifice from the very beginning of the universe and even from before, man was in ignorance and sin all these countless ages and did not get the Son of Sacrifice until he became Kṛtātman i.e., made his soul the all loving enlarged Self, and offered that Self unto the Infinite Son in the heart, loving Him as the very Self, the very Life, of his enlarged Self. Thus, the knower also is the Creator or Genitor inasmuch as he becomes all the creatures in the sense of entering them by soul's love and loving them as himself. This kind of creatorship seems, to be clearly promised to the knower when the Satap. Brāhmaṇa says that he who performs the Puruṣa-medha sacrifice "surpasses all beings and *becomes all this*" (p. 436 ante) and when the Taitt. Āraṇyaka says: "Prajāpati indeed is it (the universe): making Him-Self by Himself, he *entered* it. . . . He who knows this *enters* it, obtaining all this and besieging all;" (p. 447 ante). Man is divided from God so long as he thinks that he is separate from Him; but the separation vanishes and the self-sacrifice becomes complete when, realizing the Infinite All-loving God who is in all and everywhere to be the very Self or the I or Life of his spiritual state as the enlarged Self or I or Life, he says that he is God and God is he:—

'Tvam vā aham asmi Bhagavo! Devate!

Aham vā tvam asi Bhagavo! Devate! (p. 345 ante).

Or:—'Yo 'sau so 'ham, yo 'ham so 'sau.'*

If as I think the Vedic saying that God has become all this universe is a riddle meaning that He is the Pure, Absolutely Good Self that has enselved all creatures, it can

* Rāmānuja quotes this under Brahma Sūtra I. 1, 2, in his abridged Sūtra-bhāṣya called Vedānta-sāra. I have not been able to find in what work this beautiful saying is.

only be as a paradox that it is said that the two opposite sets, Asuras and Devas, are both Prâjîpatyas, children of Prajâputi (*Kând. Up. I. 2, 1* and *Brh. Âr. Up. I. 3, 1*); or that He has two wives Kadîû and Vinatâ (*Avidyâ* and *Vidyâ*), the one the mother of the poisonous snakes or sin, the other the mother of the pure high-soaring Sacrifice-Bird *Suparna*, (p. 257 ante); or that He has two sons of whom the Second created the sinful world (p. 510 ante).^{*} All noble, godly qualities are the bright Devas, who are amaras, immortal. Though man's soul is intrinsically pure, still it has been in contact with sin, and the consolation is that to man individually it is an impermanent appendage which he can remove. So the Asuras are conquered and killed by means of the immortal godly qualities. About the soul's intrinsic goodness we can say nothing more than that "the Aham is essentially ethical; otherwise he could not have any conception of right and wrong; the essence of the Aham as good is revealed by the fact of man's experiencing self-reproach when he does wrong and self-approbation when he does right" (p. 394 ante). Likewise the impermanency of sin is inferred from the fact that even the most wretched sinner can reform himself and feels happy in his pure state. If sin attached to him permanently as part of his nature reformation would be impossible. There are two worlds to man, the one Advaitic and permanent, the other Dvaitic and impermanent. He becomes the creator of the former for himself when he realizes the ever Pure Creator as his true Self's Self, the Unity and Harmony of the whole world, and effuses himself as all the creatures whom he loves as himself. He is the creator of the latter so long as there is sin or selfishness in him as the parent of the

* The *Brh. Âr. Up. I. 3, 1*, mentions the Asuras to have been the elder sons and the Devas the younger sons. Man is born in sin, the result of his accumulated Karma and has to pass from sin to righteousness. Therefore from this standpoint of view the Asuras are elder and the Devas younger, ever fresh and vigorous to put down the Asuras. From another standpoint of view, Number One son represents the Advaitic World, the One Self, while son Number Two is the Dvaitic world.

Dvaitic world consisting of seeing creatures as anyats, others. Thus the Brahmâ-hood or authorship of the Dvaitic world really belongs to man, who therefore is the Brahmâ of it with his body called Brahmapura or Brahmakakra but who at the same time is the would-be Brahman, for the Upanishadic saying is, he who knows Brahman becomes Brahman. For the sake of riddle evidently, this would-be Brahman is grandiloquently described, and is apparently so mixed up with Brahman, in parts of the Brîhadâraṇyaka, as to lead to the supposition that there is only one Self as the author of both the Dvaitic and Advaitic worlds. The Dvaitic world seems to be attributed to the Pure Creator Brahmâ or Prajâpati, by pushing the meaning of the sayings that the Supreme Self has become the universe and that 'He is I and I am He' to the extreme, only as a paradox, having in mind the would-be Brahman. To attribute the Dvaitic creatorship to the Pure Creator is like putting darkness on light to get it annihilated at once. Taking man's pâpman, sin, as either Father Dvaitic Brahmâ or Mother Avidyâ, the killing of either of them puts an end to the Dvaitic world; and so man, in order to be born in his true state as the Self, the vigorous ever young Son, loves the Glorious Son of Sacrifice as his very strength=Life=Self, and kills the Dvaitic world even as that Glorious Son, our Ideal, is variously sung to have already done either as Rudra Kumâra or Râma Jâmâdagnya or Râma-Dâsarathi or Krishna Vâsudeva, thus:—

(1) There is a Purâṇic story to the effect that the god Brahmâ had five faces and that as Rudra also was Pañcânana, having five faces, he cut off Brahmâ's fifth face and made him Katurânana, 'he who has four faces.' This riddle may be solved thus: Pañcânana means also the lion, in the sense that he has a wide face, wide with the mane. Rudra as Purusha-sihma, meaning Purnashottama, is the spiritual Lion, metaphorically the brilliant sun Hari-kesa of golden mane. Although the god Brahmâ is known as Katurmukha, still strangely a *fifth* face is attributed

to him in this story. That face Number Five seems to represent the seed or Brahmâ of the Dvaitic Prapañka, world, a name derived from pañka, five,—the five bhûtas, elements, in the case of the physical world; but in the case of the Dvaitic world the Pañka-bhûtas would be some five mental devils (as bhûta means also devil), probably the five senses in their untamed state. By killing the Dvaitic Brahmâ or the head Number Five, Rudra is revealed as Prapañkopasama, Sânta, Siva, Advaita; and the four heads left are the four Vedas necessary for the Father of the Son of Sacrifice. (2) Râma Jâmadagnya when a mere boy was ordered by his father to kill his mother and he killed her at once. The father was highly pleased with him and told him to ask for a boon and he said he wanted his mother, and she rose up at once. There can be no real patricide or matricide in any sacred literature. If Rudra's patricide means his killing the Dvaitic father, Râma's matricide can only mean his killing the Dvaitic mother Avidyâ, and the Mother that rises as soon as Avidyâ is killed can only be Vidyâ. (3) Râma Dâsarathi when a mere boy killed the Râkshasî woman Tâtakî; and Krîshna when a mere child killed the demoness Pûtanâ when she came as mother in disguise with poison in her breasts. In our sacred literature woman-killing is condemned as a heinous crime and so the paradox of Râma and Krîshna killing a woman can only mean their killing Avidyâ.*

Thus the Supreme Self is Apahatapâpmâ, the killer of sin. No Avidyâ or bad qualities can ever taint Him. He is always Satyadharmâ, Satyakâma, Satyasankalpa, nay, in one short word, He is Sat, the Absolute Good. But is it not said that Brahman is Nirguna, without quality? So, how can you attribute quality to It and say that It is

* In the 5th Act of the *Mrîkhalakutika* drama the Buddhist ascetic says:—'He who kills the five Janas, and, killing the woman, guards the village, and kills also the Kândâla, will get heaven.' The commentator explains the Pañka-janas to be the five senses that must be conquered, the woman to be Avidyâ, the grâma or village to be the body, and the Kândâla to be Ahankâra, Pride, or he may be selfish desire Kâma.

Good instead of taking Sat to mean simply pure existence? It is admitted by the Nirguna school that the Deity of the heart, described in the eighth Prapāthaka of the *Khândogya* by eight names as Apahatapāpman (sinless or killer of sin), Vijara (ageless), Vimritya (deathless), Visoka (griefless), Vijighritsa (hunger-less), Apipāsa (thirst-less), Satyakāma (having true desires), and Satya-saṅkalpa (having true deeds?)*, is the Saguna Brahman, but it is said that to māndābuddhis or ordinary people, who cannot conceive the real secondless Sat or Brahman "as out of space and time, as free from all qualities", that Brahman looks as if It is a sat, nihil, and that therefore (in teaching the Saguna Brahman in the eighth Prapāthaka) the Upanishad means, 'Let them just become samārgathas, those who walk in the path of the good (people of good qualities), and I shall gradually lead them on to an understanding of the real Sat'.† This is very candid; but the Saguna School does not see its way to accept what the Upanishad is taken to have meant. Evidently it is the highest real Deity that is spoken of as sinless, ageless, griefless, &c. There seems to be no distinction between the Brahman of the heart and the Brahman of the Sad-vidyā; and the Deity of the heart is not limited but Infinite (vide p. 474—476 ante). The Infinite Brahman is, according to the Saguna school, self-conscious and knows all things exactly as they are, and as It is infinite in svarūpa and knowledge and goodness, It knows Itself to be infinite and does not thereby limit Itself. The *Bṛhadāraṇyaka* I. 4, 10 says that Brahman *knew* It-Self as 'I am Brahman' and that therefore It as Self became all this. The same idea is expressed in 1—5 of the same chapter (I. 4) where it is said that Brahman's name is Aham, 'I'. I may

* Satyakāma Whatever He desires is real and true and is therefore actually fulfilled. Saṅkalpa, contrasted as it is with kāma, may mean here deed well done (sam-kaṅpa) Kaṅpana means performing, doing. Saṅkalpa even when understood as meaning a mental act, means the doing or constructing in mind. In ethics that which is true is truth. It is only truth that can be fulfilled. Falseness is never fulfilled in the true sense of fulfilment. It dies as soon as it is exposed.

† Vide *Sri Saṅkara-bhāṣya*.

repeat here what has been stated over and over again that because Brahman has enselled all, loving all as It-Self, It is without second. The Supreme Self who is thus All-lover is the Absolute Good in ethics. There seems to be no *limiting*, in all these sayings about the *knowing*, of Self. Such riddle-like, short, curl sayings about the One Secondless Knower abound in our Upanishads. The same One matchless Vijnātri, Knower, is preached, riddle-like, in II. 4, 14; III. 4, 2; 7, 23; 8, 11; IV. 3, 30 of the same Upanishad. 'By what can one know the Knower by Whom one knows all this?' Where is there any creature left outside His love or anything by which, using it as a simile or comparison, we can know Him? The Great Sarvāntara Ātman, who is in all, loving all as Himself, is the real Knower, our Highest Ideal; anyat is ārtam, i.e. that which is other than or opposite to This is grief. Because there is no comparison to Him it is said He is 'not thus, not thus.' The name 'Ātman' 'Self' or Aham, 'I', seems to apply only to a self-conscious Knower. No body can say 'I am' unless he feels that he is. It is said that the Nirguna Brahman is (1) Satyam Jñānam Anantam (Existence* Knowledge Infinite) or (2) Sat Kit Ānanda (Existence Knowledge Bliss). The first set of names occurs in the Ānandavallī of the Taitt. Upanishad, which says:—

He who knows Brahman (Which is) Satyam Jñānam Anantam (Truth, Knowledge, Infinite) to be in the parama, high or deep, vyoman, sky, in the cave (of his heart) will enjoy sarvān kāmān, all desires [i.e. pure spiritual ones that are fulfilled], [in unity] with Brahman, (Who is) Vipaskit.

Vipaskit means 'He who sees well' or the All-Seer or All-Knower. Realizing this All-Lover in the heart, from Whom man had hitherto separated himself though He never left him but with Whom he learns to be in unity, he enjoys His spiritual joys of universal love. If the Deity of the

* Taking Satyam to mean existence. Satyam means also Truth.

heart is, as admitted, Saguna, then Satyam Jñānam Anantam cannot be Nirguna, for the text just quoted clearly speaks of the Deity of the heart. It must be Saguna, for the *all desires* it speaks of appear to be identical with the satya-kāmas of the eighth Prapñthika of the Khândogya. Likewise the same Ānandarallī which says that Brahman is Ānanda—that Glorious Brahman which, at the very beginning of the issuing out of the universe, made itself the Self (the Sarvāntara Self) and is therefore Sukrit, the Good-doer (a saguna namo)—says clearly further on of the same Ānanda as Brahman's Ānanda, thus:—

He who *knows* Brahman's Ānanda, from which words with mind [going to grasp it in its lyattā as if it were a finite thing] come back without reaching [the limit of] it, will not fear from any thing whatever.*

Therefore the expression that Brahman is Knowledge and Bliss seems to mean really that Brahman is full of knowledge and bliss. The Infinite Supreme Self is therefore held to be self-conscious with infinite knowledge and infinite moral bliss as His attribute. It seems to be difficult to separate knowledge from morality. By being moral man has been able to know all he has known till now beyond the bare necessities of life which are common to animals. It is by the labour and devotion of self-sacrifice that he has found out one thing after another in all branches of science. No doubt the fruits of his labour for common good, in being participated by common humanity and also domestic animals, are enjoyed by him also, but it would not be correct to say that it is all self-interest that makes him work and know. It is by self-sacrifice that he works and knows best. From the remotest historic time man has found out his soul to be moral and when even he, however

* Yāmusāhārya, the Parama-guru of Rāmānuja salutes Vishnu thus:—
Namo namo vāḥmanasātibhūmaye.

Namo namo Vāḥmanasaikabhūmaye

Salutation! Salutation! to Him who surpasses mind and speech.

Salutation! Salutation! to Him who is the One (matchless) subject (or theme) of mind and speech.

erring, is such, what must be the All-Knower, All-Lover, in Whom he is an atom as it were: He is faultlessly moral, absolutely moral, and therefore His is infinite truth knowledge bliss. By knowing Him and practising His self-sacrifice and all-love, man will have no fear. Fear from what? Obviously from his internal enemies, the bad qualities, who are the wolves and tigers to kill whom the Saguna Brahman of pure qualities is the proper arrow. The true kâmas the Upanishads speak of as pertaining to the hungerless and thirstless (i.e. to one who has no hunger and thirst for selfish, sinful pleasures) are true unselfish love for Love's sake. This is clear from the Brîhadâraṇyaka IV. 4, 6 which says that the knower of Brahman is Akâma, Nishkâma, Âptakâma and Âtmakâma. The one generic term Sat, Good, as applied to the Supreme Self would include all aspects of moral goodness, perfect in Him, and as we cannot measure the greatness of the Infinite in its *īyattā*, for it has no limit, all that can be said is that He is infinitely good.* Owing to our imperfection our notions of what is right and wrong may change now and then but there will always be the notion of right, and such laws as—'Do not steal, do not murder, do not tell a lie,' &c. are our *sanātana* dharmas, eternal laws. Right knowledge is positive and eternal. As soon as it comes the mist of wrong knowledge vanishes, and the Supreme Self is the basis of our right knowledge. The Saguna Brahman being the perfect Ideal of righteousness, the Upanishads and the Bhagavadgītā are unanimous in laying down sinless, unselfish, righteous conduct for the *mumukshu*. All acts, however good, done for the sake of self-benefit will only gain impermanent Svarga, and as the Infinite Bliss is too valuable to be bought by any amount

* Yāmunaśārya, in his *Srī* stotra, addresses *Srī* to this effect:— 'Knowing Thy dayā, mercy or kindness, and falling at Thy feet fearlessly, I praise Thee whose Greatness (*mahimā*) even Thy Husband (Vallabha) cannot measure in *īyattā* or so-much-ness like His own (immeasurable *mahimā*)' Viewing *Srī* and Vishṇu as our Parents, both are equal, He being the fatherly aspect, and She the motherly aspect, of God.

of good which man can do and as only the Supreme Self is the judge of the disinterestedness and genuine faith and love of His upâsaka, there comes the doctrine of grace, which, in the opinion of the Visishtâdvaitin, is clearly preached in the Vedânta (Kathâ. Up. II. 23; Mund. Up. III. 2, 3) to the effect that 'the Self is not to be obtained by teaching, nor by intellectual cleverness, nor by being much informed, but is to be obtained by him only whom He selects (as being fit).' This grace can only come from the Saguna Brahman. Wherever Brahman is said to be both Saguna and Nirguna, the Visishtâdvaitin takes the former to mean 'one who has immeasurable good qualities' and the latter 'one who is free from bad qualities'. In fact, in substance the former is taken to mean the Satya-kâma and the latter the Apathapâpmâ of the Khândogya.

In the three qualities of satva, rajas and tamas, satva seems to mean interested goodness and not pure goodness. The Visishtâdvaitins keep their Saguna Brahman free from all taint with this Gunamayî or Trigunâtmikâ Mâyâ and so their saying that He is Good, amounts to His being Good Absolute. In the Bhagavadgîtâ, mâyâ is called Daivî Mâyâ. Daivî should not, I think, be construed as pertaining to god. The senses are, as a riddle, called devas, and the Mâyâ pertaining to them is Daivî, delusion of the senses. In the same verse Krishna calls it 'mama mâyâ duratyayâ', 'my Mâyâ difficult to get over'. It is His Mâyâ in the sense that it stands in the relationship of the subdued to Him. Moreover there being two Ahams, the Supreme Self, and the human soul when in bondage, the word mama, the genitive of aham, may really mean here the latter—a verbal puzzle to be got over by one who is to get over daivîmâyâ. The two words daivî and mama may have been purposely used for the sake of that puzzle. But when the Rig Veda quoted in the Brihadâraṇyaka says that the Creator as Indra became multiform by His Mâyâs, Râmanuja strongly contests the idea of this Mâyâ being illusion. He says that Mâyâ here means the Creator's true wonderful creative power. I have already tried to show

that Mâyâ is used in a good sense not only there but also in other parts of the *Rig Veda*, and that at the same time there are parts where it is used in the sense of the deceitful doings of the *Asuras* (p. 339 *ante*). A doing by which He, desiring His Glorious Satyakâma desire of 'may I become all this,' became all this, entering all as the All-Lover, cannot be illusion. As Mâyâ has thus two opposite meanings, the *Svetâsvatara* seems to be riddling when it says:—Mâyâ is *prakriti* and the Great Lord is Mâyin (he who plays or acts with Mâyâ). Mâyin has created or issued out all this universe; in it the *other* (the soul when in bondage) is pent up by Mâyâ (IV. 9—11); by realizing the Lord and by union (with Him) at last, all Mâyâ will go away (I. 10).¹ *Prakriti* means 'doing'. The Lord's glorious doing is to issue out the universe with Himself multiplied into as many *Antaryamins* as there are creatures. The *other's* doing is that by which he becomes the selfish creature birth after birth, so that if those births are counted what a big count he makes! Only there are counts and counts.

The words *guna*, *saguna*, and *nirguna* are not met with in *Upanishads* older than the *Svetâsvatara*. The idea of *Nirguna Brahman* may have arisen by pondering over *Rig Veda* X. 129, which says that at the beginning there was One which was not *Asat* and *Sat*. I have tried to explain what this riddle means (p. 440—444). But a saying like this is capable of yielding other shades of meaning. Taking *Sat* and *Asat* as existence and non-existence, the One that was neither non-existence nor yet existence would be the *Avyakta* or unmanifested *Brahman*. Taking *Sat* and *Asat* as meaning good and bad, the One that was neither good nor bad would be *Nirguna*, without any quality; and when this shade of meaning strikes the reverent mind believing in the infallibility of the *Vedas*, logic will adjust itself and arrange all things, defining the words in such a manner as to harmonise with that meaning—namely that there is only One Self and It is *Nirguna*, without quality and all else is unreal.

In this manner the different schools of the Vedānta appear to have arisen, each trying to harmonise everything from its stand-point and fancying flaws in the other's interpretation and reasoning.

Taking his stand upon several Upanishadic texts the Viśiṣṭādvaitin accepts the many-ness of the individual souls; but he says that only the Supreme Self is vibhu or infinitely great and that the soul is *anu*, infinitely small. The *anu* soul is not a material object. It is spirit and immortal. If the soul was vibhu, Māyā or Avidyā could not have covered it. So covered, the *anu* soul identifies itself with *śarīra*, the mortal body, in which it is *śarīrin*. By nature it is pure and *jñānānandagūṇa*, with knowledge and bliss as its dharma or quality. In its case knowledge is like the light of the flame of a lamp but Avidyā covers it and prevents it from seeing far, hence its errors and wrong-doing. But the Infinite Sarvāntara Self, whom no Avidyā can obstruct and who is *anor aniyān mahato mahiyān*, subtler than the smallest material object and greater than the greatest, is always with each soul, and it is the latter's fault if it does not realize Him. To remove its ignorance He is preached as the Great *Śarīrin* or *Puruṣa*, one who is the *Antaryāmi* in all creatures and yet not bound by the bodies. Instead of identifying itself with the mortal body, let the immortal soul consider that it is, so to say, body to Him, with Him as its inseparable Self or Life of Infinite Bliss, and it will have immortal body and Life together. In other words this figure of speech seems to mean that the soul instead of hugging the mortal body should hug the All-loving Supreme Self who is always hugging it. It may be asked—Why should not the omnipotent God tear the soul's veil asunder for it and make it happy at once. The reply is, no one can become moral and good by proxy. If he wishes another to become so for him, it is wishing for moral suicide or self-extinction or for becoming a stone to be chiselled into a statue, beautiful no doubt to look at but withal lifeless. So the *mumukṣu* himself must make the effort, and when Guru's teaching

and God's grace are ready to help him it is absurd to desire for more. Therefore Krishna says to Arjuna :— 'nimittamâtram bhava Savyasâkin!' According as the soul realizes the Antaryâmi, its knowledge extends its horizon by pushing the veil farther and farther till at last the veil disappears altogether and the knowledge becomes vibhu, infinite, for this school holds that the soul's knowledge is a dravya capable of grasping, according as the veil of Avidyâ is removed, any number of finite things however huge they may be, and yet going beyond, until it becomes co-extensive with infinity itself, so that man also cannot know the limit of his knowledge. But it is held that infinite knowledge comes only when his embodied state ends finally and that no jīvanmukti is possible.* All souls are alike in their true state of purity and when their veil of Avidyâ vanishes and they become muktas it is not possible for word to find any distinction between one soul and

* For mukti, asariratva is necessary, vide Khând Up. VIII. 12. Therefore, Rāmānuja, under Brahma Sūtra I. 1, 4, refutes the doctrine of Jīvanmukti. He quotes also Āpastamba thus :—"Saishā Jīvanmuktīh Āpastambenāpi nirastā:—'Vedān imam lokam anum la parityajyā tmanam anvīkhet; buddhe kshemaprāpanam talldhistrav vipratishid-dam; buddhe let kshemaprāpanam ihaiva na dukkham upalabheta,' iti." The meaning of this as explained in the Srutaprukāśikā is this :— 'Giving up the Vedas [so far as they pertain only to the Trivargas of dharma, artha, and kāma which are short of the fourth object, moksha] and also this world and the other [i.e. the impermanent pleasures of this world and of the impermanent Svarga] he should search for the Self. If [it is said that] there is beatitude by [simply] knowing [the meaning of the word as to what the 'Self' is], that [doctrine] is contrary to the Śāstras. If there is beatitude by [simply] knowing, one ought not to get any misery even in this world' The thing is that to know the Ātman is not simply to know Him but practise Him; and the upāsana or the daily practice should continue up to death, for at any moment the temptation of flesh may overpower and hurl one down however godly he was hitherto. So when there is a possibility of fall till death, there can be no moksha and no omniscience. It all depends how jīvanmukti is defined. If it means the leading of a perfectly pure life free from all taint of selfishness, whatever may be the ailings to which flesh is heir, there is no reason why it should not be granted. I remember having read somewhere in the Vedas the expression.—sa jīvan eva Devān apyeti :—'He (who does a particular sacrificial rite) goes to the gods even living (i.e. without dying)' Trisruka goes to the gods even living and his fall is his flight. The life with which the knower goes to the gods is himself as the enlightened Self. If he becomes the unselfish Self he is jīvanmukta.

another: each soul's individuality is to be felt only by itself.* With knowledge become infinite the mukta, though ann, becomes sarvajña, all-knowing,† and feels infinite bliss, as infinite as the bliss of Brahman; for Brahman Itself is as infinite bliss to every one of the muktas as It is to Itself ‡ Such Vedic expressions as "There is that Vishnu's highest Padam, Place, which Sûrins, knowers, see always ('Tad Vishnoh paramam padam sadâ pasyanti sûrayah'—Rig Veda I. 22, 20), have compelled this school to say that there is a particular locality called Vaikuntha (the undestroyable) to which the muktas only can go and in which Vishnu, without giving up his infinite nature, shines in a most beautiful spiritual form as Param Jyotiḥ for their spiritual joy. That form is not māyā or unreal phantom but real. Likewise the mukta soul though becoming asarira or without body can call forth real spiritual form or many forms simultaneously and travel anywhere outside Vaikuntha, enjoying everywhere the Sarvântara Self in all creatures and things. His journey is instantaneous and by means of his liberated infinite knowledge he can enter any number of objects simultaneously without being caught in matter any more. The main point is that in purity, infinite knowledge and bliss one mukta soul is exactly like another and has attained to paramam sâmyam, extreme similarity, with Brahman, except in respect of the function of srishti or creation which, according to the decision recorded in the Brahma-sûtras, belongs to the Infinite Brahman only, who has been always pure. This seems to be reasonable, for the srishti of the universe could not wait till this soul or that soul became

* 'Karmakṛta-derīdi-bhede apadhraste svarūpa-bhede vālm ago-karab, svasamvedyaḥ, jñānasvarūpam ityētānd eva nirdeśyam tat ta sarveshām ātmanām samānam'—Rāmānuja in his Vedārthasaṅgraha.

† 'Sarvam ha pasyaḥ pasyati'—Kāṇḍ. Up. VII. 26, 2.

‡ 'Brahma hi svasya paramāśā 'anubhūyamānam avīśhenā 'nava-dhikāśīśānandam bhavati, ānandasvarūpāvīśhat'—Rāmānuja in his Vedānta-dīpa under Brahma-sūtra IV. 4, 17.

§ The Katha Upanishad I. 3, 9, repeats the Rig Vedic 'Tad Vishnoh paramam padam' and says that it is the final destination of the knower.

mukta—nay it is for the souls' becoming muktas by realizing His srishti of Himself as All-Love that the srishti has taken place. The Mukti of this school is Sāyujya, unity with the Supreme Self.

That the souls are all alike in their true svarūpa is the basis for the knower's regarding and loving all creatures as himself. This is called samam or sama-buddhi, ātma-dṛishti or ātmanpamva-dṛishti, sarvabhūta-hita-rati, nirdvandva, advaita, &c. But how can society stand if one person was all-love, while another was quite the reverse to him? The reply is that in not liking my bad neighbour; I should not hate his soul. I only do not like the avidyā by which his soul is veiled and punishment for the sake of correction is as necessary to him as to me when I do wrong. In the case of big offences the king is the punisher. In small matters the sinner was expected in the olden days to confess to his Ālārya or the local Parishad or assembly and seek prāyaskitta and undergo it. All this should be regarded as aids to self-correction. The Greatest Corrector, the Fountain Head of ethics, is the Supreme Self, who is to be realized by each soul to be its True spiritual Life or Self and when the Ālārya corrects and the king punishes, they do so on behalf of the Supreme Self, whom the soul ought to love as its Self, and by being above the narrow partiality of selfishness. Here let me quote a story from the Mahābhārata Sāntiparva, 23:—

A Brāhman named Saṅkha had a younger brother named Likhita. One day Saṅkha found Likhita in the act of eating fruits plucked in his (Saṅkha's) garden without his knowledge and consent. Saṅkha told him that he had committed theft and must go to the king for punishment. Accordingly Likhita went to king Sadyumna, who got his hands cut off. Thus punished he ran back to his brother and begged his forgiveness also. Saṅkha said:—'I am not at all angry with thee; justice has been done; now go at

once and bathed in yonder river and offer water as turpana to the Devas, Kishis and Fathers [which consists in taking up water in joined palms and pouring it as an offering].’ Likhita bathed and willed to offer the water, when to his surprise he found that his hands had sprouted up again by the power of Saṅkha’s tapas. Likhita offered water to them with those hands and then questioned Saṅkha why, with such power of tapas, he himself did not cleanse him but referred him to the king. The reply was that the function of awarding punishment devolved upon the king. As Likhita got back his hands by bathing in that river, she got the name of Bāhudā “she who gives arms.”

This parable seems to mean this:—The brothers are Paramātmā and Jīvātmā, the Supreme Self and the soul—the same that are described in *Rig Veda* I. 164, 20 and the *Mundakopaniṣad* III. 1, as:—‘Two companion birds have embraced the same tree. One of them eats the sweet fruit; the other, without eating, looks on.’ In the essay on *Suparna*, I have tried to show that the original meaning of the verse must have been that the bird that eats the sweet fruit is the Supreme Self and that the other bird is Jīvātmā (pp. 267, 268, and 269 *ante*). But the commentators take the eating bird to be Jīvātmā and the other the Supreme Self. They must have inherited this interpretation from more ancient teachers, and it appears to me that the younger brother of our story that eats the fruit is the Jīvātmā. From this it does not follow that the Supreme Self is not eater or enjoyer of Joy. The whole universe is as it were God’s orchard and the manner of eating is either good or bad—good if all the creatures are regarded and loved as one’s own self even as the Supreme Self that has enselved all does, bad if they are made the objects of fulfilling one’s own selfish ends. The eater in the selfish manner is under the delusion that what he eats is sweet, though really it is not sweet. Selfish

eaters are thieves as it were. Let us suppose that Likhita had been eating in the selfish manner for countless ages. At last by the awakening of his mind, the Supreme Self who is Preritā, the (Good) Concoiler (*Svetāsvatara Up. I. 6*), becomes seen by his mind's eye as the Teacher of Knowledge and therefore Brāhman, and refers him first to the king who seems to be the same Supreme Self in the aspect of spiritual Power for cutting off the hands. Kara, the hand, from the root kri to make or cut, represents one's own karma, act, technically the seed of the soul's accumulated selfish acts. Man is kratu-maya; whatever he wills and does, that he becomes, and such being the case, instead of willing to become bad, he must will to become the enlarged Self (*Kānd Up. III. 14, 1*). So, the Supreme Self realized as the soul's true Regal Power or Strength, cuts off the selfish karma. The river in which Likhita is told to bathe seems to be the river of Brahmaic knowledge. The *Harivamśa* 12 says that Bāhudā was formerly Gaurī, the wife of Prasenajit, and became the river by the curse of her husband. The name Gaurī takes us to Siva's spouse Gaurī alias Umā, who is Vidyā (vide p. 370 ante); and Prasenajit, literally the conqueror of the army, seems to be Siva himself in disguise. Siva alias Rudra is well known in the Vedas as the great archer and, in the *Satarudriya*, as Senānya, the Head of the army. The army is evidently the collection of all good qualities, and he conquers the army of the Asuras, the bad qualities. The curse is not curse but truth in as Vidyā as Vāk is Sarasvatī the running river, the beneficent irrigator of the field of the heart when it is parched up by selfish desires. A commentary on *Amara* says that there is a story to the effect that king Arjuna Kartavīrya was called Bahudā, because he gave bahu, much, wealth in charity and brought down the river from heaven and that therefore she was named after him by the patronymic Bāhudā. A river that comes from heaven can only be the flow of Tyāga, Charity or Renunciation, or the flow of universal Love. So

Likhita bathes in this river and the hands he gets again are the true Kratu, Sacrificial Act, of the enlightened man, for henceforward he does godly acts and becomes Self-Sacrifice, symbolized by the pure water offered up to the Fathers, *Rishis* and Gods. The *Sâstraic* idea is that by offering the tarpana water to them, man discharges his debt to them. The debt due to them is nothing else but man's becoming the enlightened Self, poured and offered as Kratu, Self-Sacrifice. By doing so he becomes Kratu-maya in the higher sense. The will itself becomes the means, for the hands sprout by the will to offer the water; and the Supremo Self's tapas also makes the hands to sprout, for the will of the knower can never be other than the will of the Supremo Self—can never be in discordance with it. Or, the tapas is His grace.*

Therefore the Brâhman and Kshatriya, Priest and King as representing Brahmanic Knowledge and Power, are essential and should go hand in hand. In the Jayâdihoma mantras of the Taittiriya Samhitâ, these two are happily expressed by one compound word as Brahma-Kshatram, which all the gods and goddesses as Gandharvas and Apsaras are besought to protect.† But there comes a strange saying, which I view as a paradox, when the Katha Upanishad (II, 25) says about the Supremo Self

*A treatise on Dharma-sâstra is attributed to Sâṅkha and Likhita. In our story these names seem to have been utilized esoterically with a play upon them. Likhita means 'engraved' or 'written,' for writing on palm leaves with steel nail is engraving. It is derived from *likh* to scratch, scrape, furrow, tear up. Man's selfish karma must be Likhita, scraped out from him by means of the Supremo Self realized as the Kshatram, Regal Power or Strength, of his soul. When this is done and when he writes himself in Brahmanic character by means of the same Supremo Self realized as his Brahman, true Brâhmanical Knowledge, he fulfils his true destiny. Among other things, *sâṅkha* means the bone of the forehead. The idea is that the God Brahman writes man's destiny on his forehead bone according to his previous karma and this writing is called Brahman-lipi. Man's true destiny is to become a victim at the altar of self-sacrifice. This, he must know, has been written on his forehead—on the highest part of his ethical nature, and the Writer is Our Father who has created the universe by His self-sacrifice and Who is the Self of all.

† "Sa idam Brahma-Kshatram pâtu, tâḥ idam Brahma-kshatram pântu."

that to Him both Brahma and Kshatram are odana, food, and Mṛityu (Death) upasehana, drink. It is explained that this refers to the time of pralaya or dissolution of the universe and that although only the two classes of Brahma and Kshatram are mentioned, they are intended to include all other classes and creatures who are all destroyed by God at that time. It appears to me, however, that to the Supreme Self Brahmaic Knowledge and Brahmaic Power are food or joy, and that His drink of Death is the same Knowledge and Power as death to selfishness, and sin. This heroic Brahma-Kshatram is necessary to one and all, be he by birth a Brāhman or Kshatriya or Vaisya or Sūdra or Kūṇḍāla. In India caste is a peculiar social growth; it cannot be denied that the rigorous discipline enforced in respect of conduct, food and drink is to some extent a help to mental and moral culture among the superior classes; but any false pride which the superior classes may wrongly derive from caste is curbed by the Vedānta, and in consonance with the Śāstras the Viśiṣṭādvaitin holds that it is not a Brāhman, by birth that goes to Heaven but a Brāhman in mind and conduct; that this true Brāhmanism is open to all castes—that even a Sūdra or a Kūṇḍāla, if only pure in conduct and offers himself in prapatti unto Viṣṇu, will obtain Heaven, without any necessity for becoming a Brāhman by birth.

Thus the Viśiṣṭādvaita is Saguna-Advaita, its Advaita consisting in the *sameness* of the true nature of all the souls in Moksha in perfect harmony with each other, and of the nature of the Supreme Self, the Harmony of harmonies, with whom they are in inseparable bliss-unity, and who is their One Self. To the question, how can there be infinitely-great Brahman's infinite joy to the infinitely-small soul, the reply is, there is the text:—'he (the knower or obtainer of the infinite Brahman) enjoys all joys in unity with Brahman.' (Taitt. Up. Ānandavallī). The soul makes an oblation of itself unto God and prays to Him (in the words

of YāmunāĀrya):—‘Kṛipayā kevalam ātmaśāt kuru’—‘Out of mercy make me one with Thyself.’ Without Him it is little; but when it becomes one with Him, He is the Vaibhava or Infinite Wealth of joy of every one of the mukta souls.

Now, the fact that the Sāṅkhya system represents a phase of thought by which our ancients conceived the possibility of the existence of the mukta souls as so many co-infinities but without god, emboldens me to speculate upon what may have been an orthodox Śeṣvara Sāṅkhya or God-full Sāṅkhya. If I have correctly grasped the idea of Our Father’s creation by His Sacrifice, He has offered Himself up as Antaryāmi to each soul, with the object evidently of making it assimilate Him. It assimilates Him as soon as it offers itself to Him and the result is that it becomes Infinite, in fulfilment of the saying that the knower or obtainer of Brahman becomes Brahman. I have been harping upon the idea that Our Father’s Son Antaryāmi is infinite in respect of each soul, so that according to the count of the innumerable eternal souls He is so many infinities. He is Visvarūpa or Manifest.

This seems to be metaphorically illustrated in stories relating to Krishna. In his Rāsa dance with the Gopikā girls the Boy Krishna becomes many Krishnas at the rate of one to each girl; these Krishnas and girls form into a ring, standing hand in hand alternately so that the multiplied Krishna is by each of them; and this ring of Krishnas and Gopikās dances merrily round another Krishna in the middle who plays on his flute. We are simply to take the girls to be the souls whose husbands were hitherto the selfish desires that had enslaved them but who at last heard the music of divine harmony and flocked to the woods to love the Para-Purusha, the Great Purusha (vide p. 370 ante). The Krishna in the middle represents the Supreme Self and the Krishnas by the side of each the Antaryāmi. All this is said to have taken place when Krishna was a boy of about 7 or 8 years.

of age,—an age in which there is an impossibility of sensual love. From this fact at least we ought to understand the riddle as referring to spiritual love. Then, having in view His name as Jagat-pati, it is said that when Krishna became a youth he killed demon Naraka, liberated 16,000 maidens from his prison and married them all himself as they would not select any other as their husband. He built 16,000 houses for them and multiplying himself he was a complete Krishna in each house. Here also the maidens seem to be the souls. Naraka is hell and means 'that which pertains to man' and seems to be one's own selfishness as his misery. From this Naraka, Krishna liberates the souls and weds them spiritually. From these concrete illustrations of an *entire* Krishna for each soul, we are simply to go to His spiritual nature as Infinite, in order to find out *entire* Infinites at the rate of one for each soul.

The Sâmyjya is mentioned along with Salokatâ and Sârshritâ, co-world-ness and co-bliss-ness with God (Khand. Up. II. 20, 2; and Mahônâr. Up. XII). These do not appear to me to be separate states but qualifications of Sâmyjya itself. In Sâmyjya, Brahman Itself is the Infinite World and Infinite Bliss to the mukta soul. The Purânas speak of another kind of mukti called Sârûpya, in which the mukta is said to get a form exactly similar to that of God Vishnu; only Vishnu has the mark called Sîvatsa on His chest, one of the names of Vishnu being Srivatsa-lûkham. That mark is said to be a kind of româvarta or curl of hair found only on the chest of great men indicating their uncommon greatness. But I think this name of Vishnu must have arisen in this manner. Vishnu is Yajûs, Sacrifice, having the sacred fire Agni glowing as Sîvatsa, Son of Light, at the breast of Himself as Mother Vedit or Altar. Sîv represents Vedic knowledge as the Vedic saying is that the Knowledge of the Vedas, Rig, Sâman, and Yajush, is the immortal Sîv, Light or

Wealth, of the good.* Agni represents Kâma, Love, the Retas of Mind, the all loving Son aspect of our Father, and Sri-putra, Son of Light, is one of the names of Cupid, as Pradyumna, the first son of Vishnu-Krishna is said to be an incarnation of Kâma, who is not to be confounded with Evil Desire. He is Satya-Kâma. Therefore Sîvatsî-lâṅkha-na seems to be a metaphorical name depicting Vishnu as Father Sacrifice with Himself as the One-Manifold Son of universal love; and that man who has such love as his mark would be truly great. Whatever may be the sense in which Sârûpya has come to be interpreted, I should think that the name originated in a metaphorical sense. Taken literally, the muktas having sameness of form with each other and with God would be like so many Krishnas undistinguishable from one another; but taken spiritually, the rūpa is not any material form but sva-rûpa, true state, and as God's svarûpa is Infinite, the soul's obtaining sameness or similarity with Him should mean its becoming Infinite, which it does by assimilating its Antaryâmi. O Lord, without Thee I am little; with Thee I am infinite; it is Thou O Infinite Father! that hast become Thyself as innumerable Infinite Sons, welded as Self to each of us, Thy sons, who therefore are expected by Thee, Who hast no jealousy, to become so many inter-penetrating, mutually-loving Co-Infinites of truth knowledge bliss, for the Like can only beget the Likes; and what Thou hast become no body can destroy.†

Thus he who assimilates Brahman in himself becomes

* The Uṣṇî-Kānda says.—'Brahmā Sāmāni Yajûmahi; Sâ hi Sîr amritâ satām.'

† It is said by some that there can only be one Infinite and not many infinites. But all idea of the impossibility of two or more objects being in one and the same space is derived from gross material objects. One gross material object does not yield its place to another. Man in his samsâric state mistakes his material body to be all that he is and thus limiting himself he becomes self-aggrandizing, ousting and killing others and ousted and killed in his turn. To remove his ignorance he is taught to be the soul whose nature is *lit*, knowledge, and therefore the enlightened souls should each become all-pervading, entering into each other without thereby annihilating each other.

on his part the same Brahman who on His part has already become one and all; and when this harmonious One-Manifold Brahman is reached, it is Brahma-loka, in which the same One as the Manifold Infinites is loka, collective body, of Brahmans. An outsider standing at the threshold of this Brahma-loka exhibited to him in the concrete form might question them :—‘ Muktas ! which is the King here ? He seems to be lost among you ! ’ To which the reply : ‘ How can you see Him when you bring an outward eye addicted to see differences ? Find him out in yourself and then see how He swells you out as Himself. ’

If this was the *Sesvara* or God-full Sâukhya of the olden days teaching the sâukhyâ or count of the glorious, all loving One-Manifold God, the word sâukhya has worthily retained its meaning as Brahmaic knowledge. We may count the twenty five tatvas of the Sâukhyas, the soul being the twenty fifth ; but what is the use of counting them if the Glorious One Manifold Antaryâmi is not counted on the top of them all as *Shadvimsaka*, the Twenty-sixth ? Counting is no mean thing. It distinguishes man from animal. The counting of dissimilar things in the physical world is also knowledge very interesting and very useful in its own way ; there too scientists arrive at some principle of unity underlying all things, which we say is the all-pervading and all-sustaining God ; but above all if men and women should learn to become fit to count themselves as harmonious co-equal infinites of mutual love, even as the true children of the One Harmony, then the faculty to count would be well used and there would be no more barbaric counting of the skulls of fellow beings murdered.

The count *one* is correlative of *many* and there ought to be concord between them, if the idea of either should exist, and that Concord is our One-Manifold. He is One without a second, without another as enemy, for He loves all as Himself, and as His oneness is not the loneliness or separateness of the selfish man, He the One has, out of His

unbounded love, 'become the Manifold Antaryāmi and is therefore Brahman, 'One' who has *grown* or multiplied.

For aught we know, the epithets of Saguna and Nirguna as applied to the Supreme Self may contain a riddle. The primary meaning of guna is count. In a secondary sense the qualities are gunas by their being counted as kindness, charity, justice &c. God's goodness is His counting or multiplying Himself as the One-Manifold Antaryāmi and so He is Saguna, one who has counts. Yet as He is the same fully in one and all; as there is no limit to His counts, He is Nirguna, Countless. Thus, the two names outwardly paradoxical to each other would make a riddle giving one and the same meaning. The true Victor is not one who annihilates but who, out of unbounded love, has become all. That Victor is our Glorious Visvarūpa, One-Manifold, the upholder of the universe, which He could not be if He annihilated any creatures. No, He purifies them, if they only realize Him as Bhagavān, One who is Wealthy by the Wealth of Himself as the One-Manifold, and, utilizing a well-known verse, let us sing His Victory with acclamation thus:—

Jitam!!! Bhagavatā tena

Harinā loka-dhārinā

Ajēna Visvarupena

Nirgunena guṇātmanā.

Conquered!!! by Hari (Vishnu as the Lion of spiritual valour), Who is the Unborn i.e. Eternal One, the Manifold, the Nirguna as well as Saguna, the Upholder of the universe.

We may now I think freely use both the singular and plural number to our God, as God and Gods, and also use the dual number in respect of His hallowed name, Father, as the Sanskrit dual of this word, Pitarau, has the advantage of meaning both Mother and Father.

The Sāyujya of the infinitely *anu*, small, souls with the Infinitely Great Brahman with Whom they are in inseparable bliss may be put thus: for 'the sake of con-

creteness suppose the Infinite Brahman to be in the form of a Man with the Srivatsa sign on His chest; all the mukta are in Him, and if they are drawn out one after another by grasping them at that sign, they come out in endless numbers from the One Man, each one of them as complete as He, for they cannot be separated from Him; and He ever remains the inexhaustible One Whole. In this manner the Infinite Pūrṇa, Whole, is united to every thing. The *Bṛihadāraṇyaka* (V. 1, 1) says:—‘That (every thing in the sky) is Pūrṇa; this (every thing on the earth) is Pūrṇa; Pūrṇa is taken out from Pūrṇa; taking out Pūrṇa’s Pūrṇa, Pūrṇa itself (ever) remains (without diminution).’*

There are many beautiful Stotras attributed to the great Śaṅkarācārya praising Viṣṇu, such as:—

“Bhaja Govindam, bhaja Govindam, mūḍhamate.”

“Lakṣmīnṛisilama! mama dehi karāvalambam.”

Another Stotra, attributed to him, addresses Viṣṇu thus:—

“Satyapi bhedāṅgame nātha tavā ’ham,
na māmakinas tvam.

Sāmudro hi taraṅgaḥ,
kvakana samudro na tāraṅgaḥ.”

Although distinction (between Thou and me) has vanished, I am of Thee, O Lord! not Thou from me; for the wave is of the Sea and nowhere is the Sea from the wave.

Yāmunācārya says in his Viṣṇu stotra to this effect:—

I offer myself unto Thee, or O Lord! what have I to offer unto Thee when whatever is, what I am, all that exists, is ever Thine by fixed right!

The whole thing in which ethics and prose and poetry, head and heart, seem to meet happily, is stated by the *Rig Veda* in short pithy sentences, such as:—‘Indra has become multiform’, ‘the One has become all this’, ‘O

* Pūrṇam adaś Pūrṇam idam Pūrṇāt Pūrṇam udayatyate
Pūrṇasya Pūrṇam ādāya Pūrṇam evā ’vasishyate.

Virakarma! Vākaspati! Prajāpati! Our Father! no one else but Thou hast become or persuaded all these creatures. We are told by some that the Upanishadic religion had its origin subsequent to the period of the *Rig Veda*. But the *Bṛhadāraṇyaka* and other Upanishads quote verses from the *Rig Veda* as if deriving their inspiration from it and it would be needless repetition to say here all that I have already said about the grand idea of *Sacrifice* contained in the *Rig Veda*. It is true that in the *Khândogya* VII. 1, Nārada asks Sanatkumāra to teach him the Self, saying that he had got by heart the four Vedas and all the *Sāstras*, but did not know the Self. But if a book is learnt only literally nothing is learnt and Nārada's saying amounts simply to this: 'The truth is diffused in old works; I do not understand them; be so kind as to tell me every thing in a few words.' Likewise the word *Vedānta* should not be construed as meaning exclusively the end portion of the Vedic literature, viz. the Upanishads. *Vedānta* means the *nirṇaya*, decision or settled truth of the Vedas and that truth should be gathered from the whole Vedic literature. The word *anta*, end, in *Vedānta* means the end, aim, decision, of the Vedas. *Anta* occurs in the sense of *nirṇaya* or settled truth or object in many places.* Instead of using the single word *anta* for decision; the compound word *siddhānta* (*siddha-anta*), the decision come to, came to be in vogue latterly. If we do not pay heed to the metaphorical language of the *Rig Veda*, we will only see the praises of the sun, dawn, moon, stars, fire, &c., but the poetical *Rishis* seem to have exhausted all the brilliant objects of earth

* "Hanta te 'ntayā Kātyāyanā 'ntam karavāni." *Dr. Ar. Up. II.* 4, 1, and IV. 5, 2. The commentator Ranga-raṁānuja explains this as.—
"Antam=nirṇayam, yurahoḥ katha-sāntaye dravya-vibhāga-nirṇayam karavāni."

"Yam yam antam abhikāma bhavanti":—"Whatever object they desire."—*Khând. Up. VIII.* 1, 5, 2, 10.

"Bṛapnāntam . . . vijānti":—"Learn the truth or subject of sleep."—*ibid. VI.* 8, 1.

"Drishto 'ntaḥ."—*Gītā II.* 16:—"Antaḥ=nirṇayaḥ,"—commentary.

and heaven to serve as glowing words, and symbols of worship, by which to express the Light, the Retas of Mind, which they found in their heart. We should not forget the verse I. 161, 46 :—‘*Ekam Sat viprâ bahudhâ vadanti.*’ The *Rig Veda* concludes with a beautiful hymn preaching unity, concord, harmony to this effect:—

O noble Agni! thou art shining in libation’s place, showering together all or universal riches for one who is in friendship or unity (*yuvase*) [with thee]; bring us all those riches. (1).

O ye knowing men! walk together, speak together, let your minds be of one accord, like our ancient gods, who with unanimity sat to their Share. (2).

Same or even (*samâna*) is their thought, same their council, same their mind. So, O gods! do I approach you with even thought and worship you with your even oblation.* (3).

And the last verse with which the Poet concludes his sermon to the people is translated by Mr. Griffith thus:—

“One and the same be your resolve, and be your minds of one accord.

United be the thoughts of all that all may happily agree.”

This is beautiful practical Advaita of sameness. This is Vedânta, the aim and end of the *Veda*, even put at the end of the *Rig Veda*. The *Anukramani* of this hymn puts the subject-matter of it as *sam-jñānam*, which may well be translated as unity-knowledge; and the *Rishi* or Seer of it is put down as *Sam-varana*, which name may well be rendered as unity-showerer; and as we have become familiar with the fact of the Deity of the *Rig Vedic* hymns having, in many instances, been put down as the *Rishi*,

* The concord of the gods is an idea well-known in the *Rig Veda*. In VI. 9, 5 the *Rishi* says—

“All gods of one accord, with one intention, move unobstructed to a single purpose.”—GRIFFITH.

our Poet Sam-vanana seems to me to be Agni Himself who is praised in the first verse of the hymn as vrishti, 'showering'; so it is this Vrishti that seems to be put down synonymously as Vanana. Thus, whoever was the poet, he has been made to merge in the Divine Poet, the Light of lights, whose libation's place is our heart.

OM TAT SAT.

ADDENDA and CORRIGENDA.

Page 16, lines 13—16. This verse occurs also in the *Taitt. Sam.* I. 1, 9, where for 'jivadānum' the reading is 'jicadānum,' and in the place of 'anudisya' we find 'anudrisya.' The fact that this verse is found in both the branches of the Yajur Veda indicates that the idea contained in it, was wide spread in Vedic times.

Page 26, the first nine lines about the derivation of *Vasishtha*. In *Taitt. Sam.* III. 2, 7 the word *vasiṣṭhān* is contrasted with *pāpiyān* by saying that the doer of a certain rite without knowing a certain mode becomes *pāpiyān* while the doer of it knowing the proper mode becomes *vasiṣṭhān*. These two words seem to mean low and high, bad and good. Is *Vasishtha* the superlative of *vasiṣṭhān*? The expression quoted at p. 25 that Agni is *Vasishtha* of the Devas seems to mean that he is the best of them. The 'best' or 'greatest' seems to be the sense of *Vasishtha* when the *Khândogya* (V. 1, 2) and *Bṛhadāraṇyaka* (VI. 1, 2) say that he who knows the knowledge mentioned there becomes *Vasishtha* among his own people (" *Vasishthah svānām bhavati.*" *Sāyana* construes *Vasishtha* as 'samānānām madhye atisayena vāsayitā,' p. 10. The *Taitt. Samhitā* III 4, 8, 1 says that by performing a certain rite one becomes *Vasishtha* among his commons:—" *Vasishthah samānānām bhavati.*" There *Bhaṭṭa Bhāskara* construes *Vasishtha* as '*Vasumattamah.*'

Page 33, line 1. The *Pitṛitarpana*-mantras referred to are to be found in *Taitt. Sam.* III. 2, 5.

Page 41. About the paragraph commencing with:—"It is surprising how this simple verse", further consideration leads me to think that when the *Rishi* of the *Rig Vedic* verse quoted says:—*Jyotiḥ asmahi*:—"May we enjoy

Light', he does not simply mean the sun's light but God as mind's Light. It is this Light which the famous hymn X. 129, 4, calls the Retas of Mind. In another hymn (VI. 9) the *Rishi* speaks of that Firm Light, which is placed inside (the heart) and which is swifter than mind (verse 5). I think that it is this Light regularly inherited from the *Rig Veda* that the *Upanishads* speak of in raptures as their Great Light. Therefore the succeeding paragraph should be read as not that the *Brahmavâdins* imported into the *pragâtha* a new meaning but that it is really the source of the milk drawn.

Page 42. *Sakti*, thrown into the fire by the *Sandâsas*, was there supposed by me to be *Vasishtha's* selfishness. But as *Vasishtha* is *Agni* there could be no selfishness in him. As *Vasishtha* is the divine *Brahmâ* priest, the son *Sakti* seems to be *Vasishtha* himself as the Son, the churned out fire, which is offered as an oblation into the *Âhavanîya* fire. This is the ancient *Kratu* or Sacrifice spoken of in the verse 'Yajûena Yajûam ayajanta Devâh', (*Rig Veda* I. 164, 50 and X. 90, 16). The *Sandâsas* who put *Sakti* into the fire may be compared to the *Devas* of the *Parusha Sâkta* who sacrificed *Parusha's* *Virât-born* Son *Purusha*, about whom vide pp. 427—433.

Page 45. See page 126 where passages are quoted from the *Rig Veda* about the *Soma-drinking Brâhmins*.

Page 52, line 8. Although *kalmâsha* means black, it has since struck me that there is a concealed meaning in it quite the reverse of 'black.' vide addendum in respect of page 54.

Page 54, lines 12—16. It has since struck me that although 'black' is the outward meaning of the riddle of the king's feet becoming of *kalmâsha* colour, still *kitra-varna* or beautiful colour is the real meaning intended.

We have seen that Vasishtha's curse to the king is really a blessing, and so there can be no real intention on the part of the king to return the curse and blacken himself. By putting water on one's feet, one can only wash and cleanse, and not dirty, them. Now, *pāda*, foot, is synonymous with *karana*, and *karana* means not only foot but conduct in the sense of man's good or bad 'walk'. In the *Khândogya Upanishad* (V. 10, 7) the word *ramaniya-karanām* occurs in the sense of 'men of approved good conduct', as contrasted with '*kapūya-karanām*', 'men of sinful conduct'. The meaning therefore seems to be that the king had an ethical and religious wash and became *kṛta* or *ramaniya*, beautiful or lovely, in conduct. Phenomenally *Kandrapāda*, moon beams, are lovely, being milky white.

Pages 56, 57, and 58, about deriving a moral from the story by looking upon Vasishtha's sons *Sakti* and others as egotism, &c. This may be as the outward meaning. But as no bad qualities can be attributed to the great *Rishi Vasishtha* who is *Agni*, there must be another meaning. The selfish *ahaṅkāra* is egotism. But there is the unselfish *ahaṅkāra* (vide p. 452) by which the knower becomes the secondless *Aham* or *Self* by loving all creatures as himself. Therefore Vasishtha's 100 sons may be viewed as himself the unselfish *Self* that has become *Manifold* by loving all creatures as himself. As *Ātārya* he represents the Supreme *Self*, Who is known by man to any good purpose morally and spiritually, only when His *Love-Manifold* is known, practised and enjoyed. As the king is *Soma*, he too must be taken to be good in spite of his apparent *Rākshasa*-hood. I have tried to show that the Vedic king *Sudās* is identical with *Divodāsa*, though *Rig Veda* VII. 18, 25 was susceptible of being construed to mean that *Sudās* is the son of *Divodāsa* (p. 36 ante). King *Sandāsa* of our story who by his *might* pushes *Sakti* and makes his way may be

compared to king Divodāsa's son Pratardana, who according to the Kaushitaki Brāhmaṇa went to the dear home of Indra, the Supreme Self, *by war and might* (*yuddhena ka pauruṣena ka*) and learnt the knowledge of Self from Him (vide addendum to p. 237). The pauruṣa, might or valour, of Pratardana seems to be the strength of mind by which the knower subdues the indriyas, senses, and thereby conquers, that is obtains, Indra the most valorous Supreme Self. The Mūṇḍaka Upanishad III. 4, says that the Self cannot be had by one who is bālīna, without strength. Therefore the king who is Kalmūṣa-pāda, pure in conduct (vide addendum to p. 54), conquers, that is obtains, Brahmic valour in the form of Sakti. The path on which they meet is the Vedāntic path of the secondless Self. There can be no idea of there being an anyat or another on it. So the King as Svarāt, Self-King, does not give way to another but pushes the way of the Self through; and eats Sakti and the other 99 sons, that is he realizes the universe as the Supreme Self's Love-Manifold. He makes them ātma-āt, one with himself, as he loves all-creatures as himself. Moreover, as king he protects them, and so with a play upon the word Rakshas, he is a Rakshas in the sense of rakṣ, to protect. The knower is a paradoxical Rakshas or Puruṣhāda, cannibal, by regarding all creatures as himself and thus leaving none out of his all-grasping love. The lover Brāhmaṇ who is ultimately eaten may be taken to be the Supreme Self who is the Puruṣa, the In-dweller, by eating Whom above all, as the Food of Infinite Bliss, the knower's spiritual cannibalism becomes complete. Under this view the Brāhmaṇ woman seems to be Vidyā, and not Avidyā, and her curse a blessing. Likewise Vasiṣṭha's soka, sorrow, is his intense spiritual brightness, as in the Veda soka means light, vide note at p. 112. Thus, the whole story seems to be full of double meanings.

that the author of the story utilized this old name in the sense of 'one who was faithless.' Sakuntalā as Gāyatrī is Vidushi, the Lady of Knowledge. It may be that the poet had this word 'Vidushi' and a pun connected with it in view. The word is derived from vid, to know, but if for the sake of pun it is read as Vi-dushi it may be *forced* to mean 'she who censures much', as the root 'dush' means not only to be faithless but also to censure or blame; and this shade of meaning may be clearly detected in Sakuntalā's censuring Dushyanta for his faithlessness. I say *forced* because in making puns of words poets both Vedic and Purānic have cared more for similarity of sound than for strict grammar. The moment Dushyanta knows Sakuntalā to be his wife Vidushi, in the sense of 'the Lady of Knowledge', he thereby reveals himself to be Vidvān, knower, grammatically the masculine or husband of Vidushi.

Page 85, about the river Mālīnī being japa-mālā or rosary. The Mahābhārata, Udyoga-parva 117 (stanzas 8—17) says that king Divodāsa loved Mādhavī in the same manner as certain other great personages of old loved their wives. Among those names is mentioned Vasishtha as the husband of Aksha-mālā. Aksha-mālā means a rosary. So, Vasishtha's loving her means his loving his prayer. If one poet took the rosary to be the spiritual wife of the knower, another poet was free to depict her as the running stream of knowledge.

Page 101, about Nishāda Mahodaya being really the Brahmā priest in Trisāṅku's sacrifice. I have since come across a Vedic expression which seems to have suggested the riddle. The Brahmā priest is seated to the south of the sacrificial fire, as the Vedic saying is:—'Brāhmanam dakshinato nishādyā':—'seating the Brāhmana (i.e. the Brahmā priest) to the south' (Taitt. Sam. VI. 4, 9, 2; also Taitt. Br. II. 2, 1, 4). The riddle of Mahodaya's

change into a Nishâda seems to have arisen by the similarity in sound of nishâdya to nishâda.

Page 103, about the riddle of the Soma creeper of the drink of immortality being *mṛita*, in the sense of 'that which is beaten and squeezed.' I may quote *Rig Veda* I. 164, 30, which says:—"The Living (*Jīvaḥ*) moves by the powers of the Dead (*Mṛitaḥ*); the Immortal is the brother of the Mortal." That there is some paradox in this is evident from the fact that this verse is found in the *Vāmāna Sūkta* (I. 164), which seems to be a collection of riddle-like verses throughout. Mr. Griffith takes the Living and the Immortal to be Agni. So, Agni's brother, who gives power to him, must be Soma, the exhilarating drink. He is *mṛita*, by being the extract squeezed out. The *Taitt. Br.* II. 7, 4, 1, says about Soma: 'Hato hyeṣaḥ abhishuto hyeṣaḥ':—'beaten or killed is he, pressed is he'

Page 107, line 27. The essay mentioned is not in this volume. It will be printed in the second volume under the name 'Arundhati.'

Page 198, Line 17. Omit the words "in subsequent time." Even in the *Rig Veda* quoted at p. 194, Saranyû seems to mean 'she who ran away', leaving the Two, the twin *Asvins*.

Page 201, lines 34—36. See page 296 about the reason for Saturn becoming the son of the sun.

Page 203, line 32. *Kavya* seems to mean 'worthy of praise by poetry'. The *dirgha* form *Kavya-pitarāḥ* occurs in *Ai. Br.* VII. 34.

Page 207, lines 1—9. The leg or foot becoming mere bleached bone whose colour is white, may be taken to

indicate that Yama, the moral governor, is white, pure, in *karana*, conduct, vide Addendum to p. 54 about *Kalmāsha-pāda*. Also, as already stated, the long enduring fleshless bone indicates immortality.

Page 236. Add to the second para, which is above the phenomenal explanation, these words:—The *Brāhman* ascetic seems to represent the pure nature of the soul, and the robbers the evil desires that offend against the laws of God and conceal themselves in the hut—the soul's body. The soul by intense contemplation realizes God as its *Kṣhatram*, strong Regal Power in the shape of the King, and gets the robbers killed and itself firmly fixed to Brahman as its Knowledge. See the concluding portion of the essay on Creation about the knower's *Brahma-kṣhatram*.

Pages 237—239. The story of *Māndhātā* occurs also in *Mahābhārata Vanaparva*, 126. There *Yuvanāśva* has the patronymic of *Saudyumni* (son of *Sadyumna*). Being childless he placed his kingdom in charge of ministers and retired to the forest becoming *Ātmavān*, fixing his mind on the Self according to the *Sāstras*. There *Rishi Bhrigu* and other *Brāhman*s performed an *ishtī* for getting an Indra-like son for him and kept sanctified water. He felt very thirsty and drank it in the night when the *Brāhman*s were all asleep. He thereby became pregnant and carried for 100 years, at the completion of which a child of solar splendour burst forth from his left side, and it was marvellous he did not die by the bursting of the side. Indra came to see the child and put his *pra-desinī* finger in the child's mouth, saying to the gods '*mām dhāsyati*':—'he will suck me'. So the child became *Māndhātā*.

The explanation of this is the same as at pp. 238 and 239. As the object is to get an Indra-like son, the period of 100 years is probably an allusion to Indra's name

Satakratu. Supposing Indra performed his [kratus at the rate of one per year, the full essence of his Satakratutva comes at the end of 100 years. I have quoted the texts of the Khândogya about the Âdesa of Self. But I have since come across an Âdesa, taught by Indra himself to king Divodâsa's son Pratardana in the Kaushîtaki Brâhmana, where Indra says:—Prâno 'smi prajñâtmatam mām âyur amritam ityupâsya:—'I am life, the Knowing Self. Study and attain Me as Immortal Life.' It appears to me that the Purânic story has taken the 'mâm' for its Mâm-dhâtâ from this Âdesa or Upadesa of Indra, who thus, in the Kaushîtaki Brâhmana, occurs as the Supreme Self, whom the knower is to realize as his Life, Self. As the left is the side of the heart, the Self as Son of the purified heart bursts forth from the left side.

Page 257, about the two wives of Kasyapa. Vide the concluding part of the essay on Creation about the paradox of attributing man's karma to the Creator.

Page 259, note, last sentence:—"In the stories about Rudra, it will be seen he cuts off his Liṅga." About cutting off the Liṅga vide p. 510, where I have explained Siva-Liṅga to mean the Self. No Samsaric liṅga can be attributed to Siva. In his case the *fall* of the Liṅga is the free *flight* of the Self. In the case of man, if he makes his selfish self to fall down from him, he would make his true Self, the unselfish Self, to fly as the high soaring Bird of Sacrifice.

Page 269, lines 19 and 20. The sentence to be altered thus: The sweet fruit which the Supreme Self eats is His enjoining Himself as Joy, which is His own aspect as the all-loving Self that has made a bhāga, distribution, of Himself, *completely* to every soul.

Page 271, lines 14—18. The rendering of the verse may be corrected thus:—

He who knows his Self to be separate (from the Brahmakakra or phenomenal world spoken of in the first half of this verse) and also (knows) the Councillor (the Supreme Self), will get immortality, being made happy by Him.

Page 296 about the planets. In the Preface to his first edition of *Rig Veda*, Vol. IV. Prof. Max Müller says:—

“The next calculation of Bentley’s shows his ingenuity as much as his want of critical caution. The names of the planets on which he builds his theory are believed to be of very modern origin, or, at all events, they have never been met with as yet either in the Vedas, or in any of the early productions of Sanskrit literature. Nevertheless, if the calculations are right, the coincidence between these modern names and the ancient astronomical facts to which they owe their origin, is all the more interesting and requires an explanation at the hands of experienced astronomers. Daksha, says the legend, gave his twenty-seven daughters, the lunar asterisms, to the moon. From the union of the daughters of Daksha with the moon, the ancient (?) astronomers feigned the birth of four of the planets, that is to say—Mercury from Rohini; hence he is called Rohineya after his mother. Maghā brought forth the beautiful planet Venus; hence one of the names of that planet is Maghābhū. The lunar mansion Aśādhā brought forth the martial planet Mars, who was thence called Aśādhābhava; and Pūrva-phalgunī brought forth Jupiter, the largest of all the planets and the tutor of the gods; hence he is called Pūrvāphalgunībhava: the moon, the father, being present at the birth of each. The observations here alluded to are supposed by Bentley to have been occultations, because they are not made in the time of a single revolution of the moon, but take place in the space of about sixteen months, from 19th August 1425, to 19th April 1424 B. C.; and this idea of the observation being confined to occultations is supported by Saturn not being included, because that planet was then out of the moon’s course. These occultations would refer us to the years 1424—5 B. C., thus corroborating the result of the observation of the colours.”

It is not clear from what Purāna or work the legend was taken. Excepting the name of Rohineya for Mercury, a name the probable origin of which I have explained

in another manner (p. 211 *ante*), the names of Venus, Mars and Jupiter as Maghabhû, Ashâdhâbhava and Pûrvâphalgunibhava respectively are not mentioned in Amara. They are mentioned in subsequent lexicons and incorporated in Âpte's Dictionary. What Amara says about Venus and Mars viz., that they are respectively Bhârgava, son of Bhrigu, and Mahîsuta, son of the earth, clashes with the legend in question.

About Venus being a Bhârgava, his name does not occur in the geneology mentioned in Mahâbhârata I. Adhyâyas 5—8, where we find that Bhrigu who is the son of Brahmâ and is born from the fire of Varuna's sacrifice, has Kyavana as his son, Pramati as grandson, and Ruru as great-grandson, whose son is Sunaka. But further on in Mahâbhârata I. Adhyâya 66, commencing with stanza 24, the geneology is given in another manner, with Venus prominently mentioned thus:—'Bhrigu sprang forth from the heart of Brahmâ. Bhrigu's son is Kavi, also called Sukra and Kavisuta (son of Kavi or poet, equal to the name Kâvya), who is the Graba, planet, coursing in the world (in the sky), being appointed by Brahmâ, to indicate (by his movement) the coming or not coming of rain and the happening of calamity or happiness, and who is Yogâkârya, the teacher of Yoga, and a very learned Brahmakâri that became Guru to the Daityas and also to the Sûras (Devas). He being so appointed, Bhrigu begat another son named Kyavana, whose son was Aurva, and Aurva's son was Rishika, his grandson Jamadagni and great grandsons Parasu-Râma and others'.

The idea expressed here that Venus Sukra, the guru of Asuras, was also the Guru of the Devas whose Guru is Brîhaspati, is a strange one. The commentator explains it by saying that Sukra, the Guru of the Asuras, by the power of his Yoga, doubled his body and became Guru of the Devas also, and that it is said so in the Naitrâyaṇiya (Brâhmana ?), the text of which as quoted by him is:—

“Bṛihaspatirbhi Sukro-bhūtvē 'ndrasyā 'bhāyāyā
'surebhyah kshayāye 'mām Avidyām asrijat.”

‘Bṛihaspati, for the protection of Indra and the destruction of the Asuras, became Sukra and created i.e. sent forth this Avidyā’

This identity of Bṛihaspati with Sukra or the latter's being another form, as it were, of the former, may be due to both Bṛihaspati and Uśanas (Sukra) being called Kavi in the *Rig Veda* (II. 23, 1, and I. 130, 9, quoted at p. 276 *ante*), and also to the fancy of the moon who shines with reflected sunlight being as it were another form of the sun; and since, as I fancy, Venus Uśanas and Jupiter Bṛihaspati were looked upon as respectively moon and sun in miniature, the idea derived from the originals accompanies their miniatures also, viz., that the one is an image of the other—a fancy the force of which may also be derived by the two bright planets being so similar to each other in apparent magnitude as the one might be mistaken for the other. The idea expressed in the text that Sukra supports the cause of Indra seems to be derived from the *Rig Veda* I. 51, 10 and 11, and I. 121, 12, quoted at p. 275. The further idea that he created or sent forth Avidyā for the destruction of the Asuras may be explained thus:—Sukra, is one of the names of Agni, whose light is seen well in Night, who is called Āgneyī. As fire Agni sends forth smoke away from him when he begins to blaze well, the nightly darkness, the metaphor for Avidyā, ignorance and sin, is as it were the smoke that was driven forth far all round when he blazes, and this her being driven forth is the riddle or paradox of her issuing from him, vide the riddle of the Asuras springing forth and thereby becoming parābhavan (p. 446). In other words what is outwardly put as Avidyā's srishti or prabhava, issue or birth, from Sukra, is really her parābhava, the being driven out and defeat, from him. Then, we are simply to metamorphose Agni as the moon, to whom the nightly darkness is as it were

smoke, but who really is the cause of its parābhava, defeat. And then we are to transfer all this trait to Venus, the miniature moon. The lesson taught is that the godly Sukra drives out Avidyā and thereby makes Indra the fearless conqueror and that the Asuras who are the powers of darkness and sin and who take up the cause of the driven out Avidyā are destroyed by the Devas. This text, which I had not seen when explaining Sukra and Devayāni of the story of the Mahābhārata, goes to support my theory that Sukra's daughter Devayāni is Avidyā in the second part of her story as explained at pages 297 and 298. As a paradox she has her prabhava, issue, from him, but really it is not prabhava but parābhava, defeat, vide p. 297, about his nīti by which she is out-witted.

So much about the strange idea of Sukra being the guru of the Devas also. According to the Aitareya Brāhmaṇa III. 34, quoted at p. 478, by offering Prajāpati's Retas (the holy Retas of Mind) into the sacrificial fire there sprang forth Āditya (the sun), Bhrigu, the Ādityas, Aṅgiras and Brīhaspati. In describing the same sacrifice as Varuna's sacrifice, the Mahābhārata, Anuśāsanaparva, Adh. 85, says that when the Retas of Brahmā (Prajāpati) was put into the fire three persons sprang forth from it viz., Bhrigu, Aṅgiras and Kavi and were adopted by Varuna, Agni and Brahmā respectively; that Bhrigu had seven sons including Kyavana, Aurva and Sukra; that Aṅgiras had eight sons including Brīhaspati; and that Kavi had eight sons including Kavi, Kāvya and Uśanas. This account seems to make the synonyms Kavi, Uśanas and Kāvya as distinct personages. However varying these accounts are, in none of them do we find that Sukra and Brīhaspati are the sons of the moon, and moreover the idea of Brīhaspati being the son of the moon is against the popular legend found in many Purāṇas (p. 210) to the effect that the planet Budha was born by the union of the moon with Brīhaspati's wife Tārā.

The Vedic idea is that the universe was *srīṣṭa*, sent forth, from the sacrifice of *Viśvakarman* when He offered Himself into the fire (p. 408) and the same mode of creation is indicated in *Puruṣa's* Sacrifice according to the *Puruṣa-sūkta* (pp. 427—432). The springing up of the sun, &c., by the sacrifice of *Prajapati's* *Retas* in *Varuna's* sacrifice illustrates the same idea. As the *Orion* represents the sacrificial ground of the *Devas*, with *Aldebaran* *Rohini* as their *Vidyā*, it is ablaze with celestial sacred fire, the sun, when the latter comes in conjunction with it; and so, taking *Jupiter* and *Venus* to be the sun and moon in miniature, the heliacal rise of each of the other planets *Mercury*, *Saturn* and *Mars* at a time when the sun is in conjunction with *Orion* is its rise or birth from sacrifice, and this idea may be detected in the *Purāṇic* stories about their birth, thus:—

(1) The autumnal full moon comes in conjunction with *Rohini* as if loving her, and she is fancied to conceive of him. She goes back to the sun *Bṛhaspati*; and the planet *Budha* *Mercury* is there given birth to and rises heliacally as if he is the son of both—of the moon in point of swiftness, of the sun by being always near him (pp. 211 and 296)

(2) The same *Rohini* as *Samjñā* leaves the *Dawn Savarnā* with the sun, and *Sani* *Saturn* is one of the sons born from her heliacally (p. 199); and the reason of his being the son of the sun is that he is slow (p. 296).

(3) The reddish colour of *Aṅgāraka* *Mars* having led to the fancy of his being the son of the earth, it was easy to find for the latter a husband in *Vishnu*; for the *Bhū-sūkta* calls the earth *Vishnu-patnī*—an idea due I think to the earth being meant for mother altar while *Vishnu* as Sacrifice is her husband (p. 514). I have heard a legend to the effect that when *Vishnu* as *Yajña-Varāha* or the Boar, of Sacrifice came in contact with the earth in bringing her up from the *Pātāla*, she conceived of *Vishnu's*

tejas, light, and brought forth the planet Mars. Vishnu's bringing up the earth is a very ancient idea alluded to in Vedic literature and elaborated in all the popular Purāṇas, in none of which, so far as I know, the birth of Mars is mentioned. But the legend must be in some Purāṇa, making the old story of Vishnu and the earth to accommodate for the birth of Mars, in the same manner in which Saturn, not mentioned in the *Bṛihaddevatā*, is accommodated by the *Harivamśa* in the story of the birth of the Āsvins (pp. 198 and 199). Now, the sun is one of the forms of Vishnu, and Orion is the celestial earth or altar, with which he comes in conjunction and the heliacally risen Mars is their son.

The heliacal rise of these planets is a familiar phenomenon. The heliacal rise of each of them at a time when the sun is in conjunction with Rohini or Orion need not have been witnessed in a single lifetime but might well be presumed to have occurred at one time or other; and the object of selecting Rohini or Orion seems to be to teach the idea that shining heavenly objects like the planets *doing their unerring circuits should be looked upon as children of Vidyā or Sacrifice*. So, man should be a child of Sacrifice and shine in conduct by steadfastly doing his duty.

Poets are free to fancy the planets to be the children of either the sun or the moon. The moon, though really very small, is, by his apparent size, the lord of stars. The occultation mentioned is not simply the moon's conjunction with any planet by coming alongside of it. It means the complete hiding of a planet from sight by the intervention of the moon in the course of the latter's passing under the former. This is a rare phenomenon, and when the planet, hidden for a few hours, emerges from the moon, the poetical fancy is as though the planet by so emerging from the moon became the moon's nāgaja, son, at a time when the moon had for his wife that asterism with which he then happened to be in

conjunction. If the legend about the four planets Mercury, Venus, Mars, and Jupiter arose so far back as 1424 B. C., when the occultations are stated to have taken place, the question is why it did not find a place in our popular Purāṇas. May it be that a clever Indian astronomer of, say, the sixth or seventh century A. C., calculated the movements of the planets backwards and found out the occurrence of so many occultations that took place within a single year and that then the legend in question arose?

But if we take Kaka to be the planet Budha Mercury in disguise, the popular story (p. 285) of his going into Sukra's belly is capable of being so read as to mean Mercury's occultation by the moon, in illustration of a Vedāntic esotery underlying the story. The reason for conjecturing Kaka to be identical with Budha is that Budha is claimed by the sun Bṛihaspati and the moon each as his own son, and that likewise Kaka, the son of Bṛihaspati, becomes the son as well of Sukra, the moon. Solar light is poetically the son of the sun, and of the moon also as the moonlight is solar light reflected. Being near the sun and for the most part merged in solar light as if being one with it, Budha is as it were the nākshatra or permanent form of solar light. As the sun is the emblem of God as Father, so, taking his son Budha to represent His glorious Antaryāmi Son, Who loves all creatures as Himself, the moon is made to take him in by occultation as if He is the richest spiritual food. By reason of Budha's nearness to the sun, that planet's occultation by the moon can only take place either towards the *end* of the dark fortnight or the *beginning* of the bright. To suit the idea of death by the bursting of the belly, which in the case of the moon would denote the new-moon-day phenomenon, the occultation must be put towards the *end*, say the 14th day, of the dark fortnight, at a time when the planet Budha is in the region of the moon's own asterism, Orion Mṛigaśirsha, which represents

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the celestial Soma drink. Thus the Antaryāmi is mixed in the sacred drink and taken in on the 14th day of the dark fortnight and on the next day the moon Sukra dies but his soul is fancied to have risen heliacally in the form of the brilliant planet Venus-Usanas, the moon in miniature. It is for astronomers to find out whether such an occultation of Mercury by the moon in conjunction with the asterism *Mrigasīrsha*, at a time when the heliacal rise of Venus nearly coincided, ever took place. Even if there was no such occultation, still that new-moon day which takes place when the sun is in the region of *Aldebaran* and *Orion*, with the planet Mercury in the embrace of solar light, is quite sufficient to give rise to the fancy that the moon drank the drink Budha, the Enlightened, and became the bright planet Venus.

Page 298, line 29. About *Viśvāṁī*, the *Taitt. Mahānārāyaṇa Upaniṣad* (*Anuvāka* 37 in the *Drāvīdā-pāṭha*) addresses *Medhā Devī*, the goddess of intellect, as being *Viśvāṁī*, who lovingly comes to the knowers (*gushamānāṇa āgāt*) and loved by whom one becomes a *Rishi* and *Brahmā* and obtains Wealth.

Pages 320 and 321, about the Seven *Rishis* being the two eyes, two ears, two nostrils and the mouth, all in the head and called *Prāṇas*, *Bhaṭṭa Bhāskara* also attaches the same significance to the Seven *Rishis* that are mentioned in the expression:—"Sivo me *Sapta Rishīṇ upatiṣṭhasva*"—(*Taitt. Sam.* III. 2, 5, 3):—"O (Indra)! Being propitious, attend upon my Seven *Rishis*." He says:—"Madiyān *Sapta Rishīṇ arishitrin prāṇān śirṣhanyān, dve dve kakṣhushī srotre nāsike ekam āśram iti, tān upatiṣṭhasva*". See also. p. 219 about the seven *Śirshanya-prāṇas*.

Page 373, lines 19—20. *Hari* means many things—tawny colour, lion, monkey, &c. *Haryakṣa* is lion, having eyes

beastly world and yet He is Liṅga, infinite spiritual manliness.

The *Rishis* of the story, taken as the senses, are the means by which the soul *jīvātman* draws knowledge or ideas of things (p. 263). In bringing in the ideas of things, the senses should be so educated as to bring in always the idea of the Infinite Supreme Self immanent in all things, the Formless in all forms, the spiritual Beauty which the knower sees in them. It is in this higher sense that the Self is the Truth of the senses, the Truth they ought to find in all things. The Supreme Self in the heart is the Great Sannyāsin or Ascetic who has made a *tyāga* or gift of Himself to each and all of us. His *Satyakāma* desire and *bhikṣhā* or begging of alms is this: 'O Soul! do not keep thyself away from Me; realize Me as thy true Life, Self, and make a gift of thyself to Me.' When this realization becomes complete, which will be when the *jīvātman* renounces all selfishness and loves all creatures as himself, the Supreme Self reveals Himself, gets his *bhikṣhā* or alms and is shown to be the Infinite Food or Joy of the *jīvātman*.

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Roman and Italic letters, long and short vowels, are classed together; and for want of sufficient types of the long vowels \bar{A} \bar{a} , \bar{I} \bar{i} , \bar{U} \bar{u} , Italic *A a*, *I i*, *U u* are used.

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